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SCIENCE AND ART DEPARTMENT,

SOUTH KENSINGTON MUSEUM.

Presented by the Lords of the Committee

of Council on Education to

J. C. Robinson Esq F.S.A

23rd of February 1880

CATALOGUE OF THE SPECIAL LOAN EXHIBITION OF DECORATIVE ART NEEDLEWORK.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION, SOUTH KENSINGTON MUSEUM, London.

CATALOGUE OF THE SPECIAL LOAN EXHIBITION OF DECORATIVE ART NEEDLEWORK

MADE BEFORE 1800

HELD IN 1873.

LONDON:
PRINTED AT THE CHISWICK PRESS.
1874.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION, SOUTH KENSINGTON.

SPECIAL LOAN EXHIBITION OF DECORATIVE ART NEEDLEWORK MADE BEFORE 1800.

At South Kensington, the 4th day of March, 1873. By the Right Honourable the Lords of the Committee of Her Majesty's Most Honourable Privy Council on Education.

A SPECIAL Exhibition of Decorative Art Needlework made before 1800 will be held at the South Kensington Museum, to be opened in May, 1873.

The following correspondence has passed between H.R.H. the Princess Christian and the Lords of the Committee of Council on Education:—

March, 1873.

MY LORD,

In the interests of Art Education and the employment of women, we the undersigned desire to ask your Lordship to sanction an Exhibition of Ancient Needlework in the South Kensington Museum, during the ensuing season.

Should your Lordship be pleased to approve of this suggestion, we should propose to form a Committee of Ladies to collect the specimens, and to act with

342769

the Science and Art Department in the same way as other similar Committees which have organized so many successful Exhibitions.

HELENA, Princess Christian of Schleswig Holstein, Princess of Great Britain and Ireland.

MARY ADELAIDE, Princess of Great Britain and Ireland, Duchess of Teck.

VICTORIA WELBY.

MARIAN ALFORD.

To the Lord President of the Council.

South Kensington Museum,
11th March, 1873.

MADAM,

The Lords of the Committee of Council on Education have had under their consideration the letter which your Royal Highness was so good as to forward to the Marquess of Ripon, proposing that an Exhibition of Ancient Needlework should take place in the South Kensington Museum during the ensuing season.

My Lords have pleasure in adopting the suggestion, and will give instructions for carrying it into effect.

Their Lordships will be glad to receive the names of the Ladies who, it is proposed, should be nominated as a Committee for obtaining specimens.

I have the honour to be,

Madam,

Your Royal Highness' obedient Servant,

W. E. FORSTER.

Her Royal Highness the Princess Christian
of Schleswig Holstein.

The following Ladies were invited to form the Committee for promoting the Special Loan Exhibition of Decorative Art Needlework made before 1800:—

H.R.H. The Princess Christian.
H.R.H. The Princess Louise, Marchioness of Lorne.
H.R.H. The Princess Mary, Duchess of Teck.
The Princess Teano.
The Duchess of Marlborough.
The Duchess of Northumberland.
The Duchesse de Sanarpino.
The Marchioness of Bute.
Louisa, Marchioness of Waterford.
The Marchioness of Exeter.
The Marchioness of Bristol.
The Lady Cornelia Guest.
The Countess of Shrewsbury.
The Countess of Carnarvon.
The Countess of Warwick.
The Countess of Hopetoun.
The Countess of Cork.
The Countess of Kenmare.
The Countess of Bradford.
The Countess Somers.
The Countess Cawdor.
The Countess Brownlow.
The Lady Marian Alford.
The Lady Charlotte Schreiber.
The Lady Susan Melville.
The Lady Dorothy Nevill.
The Lady Louisa Egerton.
The Lady Wharncliffe.
The Lady Chesham.
The Lady Fitzhardinge.
The Lady Buckhurst.
The Hon. Mrs. Percy Wyndham.
The Hon. Mrs. A. Gordon.
The Hon. Mrs. Welby.
Lady Lindsay.
Lady de Rothschild.
Lady Wyatt.
Lady Drake.
Mrs. Hailstone.
Mrs. Holford.
Mrs. Alfred Morrison.

Mr. Alan Cole to act as Secretary.

The Committee to promote this Exhibition met for the first time on Thursday, the 27th March, in the Board Room at the South Kensington Museum.

Her Royal Highness the Princess Christian presided, and there were present:—

H.R.H. The Duchess of Teck.
The Countess Somers.
The Lady Wharncliffe.
The Lady Marian Alford.
The Lady Dorothy Nevill.
The Lady Charlotte Schreiber.
The Lady Susan Melville.
The Hon. Mrs. Percy Wyndham.
The Hon. Mrs. Welby.
The Hon. Mrs. A. Gordon.
Lady Lindsay.
Lady Wyatt.
Mrs. Alfred Morrison.

(1.) The letter from the Lords of the Committee of Council on Education, approving the formation of such an Exhibition at the South Kensington Museum, addressed to H.R.H. the Princess Christian, was read; also a Memorandum of a preliminary meeting held at Alford House.

(2.) The letters from various ladies accepting the invitation to act on the General Committee were read.

(3.) It was decided to recommend the Department to request the following gentlemen to act as a Committee of Advice:—

Sir Coutts Lindsay.
Sir W. Stirling-Maxwell.
Sir Digby Wyatt.
Mr. Hamilton Aïde.
Mr. A. W. Franks, F.S.A.
Mr. R. R. Holmes.
Mr. F. Leighton, R.A.
Mr. C. T. Newton.
Mr. T. Gambier Parry.
Mr. J. Hungerford Pollen.
Mr. J. R. Swinton.

(4.) The following ladies agreed to form themselves into an Executive Committee:—

The Countess Somers.
The Lady Wharncliffe.
The Lady Marian Alford.
The Lady Charlotte Schreiber.
The Lady Dorothy Nevill.
The Hon. Mrs. A. Gordon.
Lady Wyatt.

(5.) The Committee recommended that the scope of the Exhibition should include Needlework made before 1800, noted for its artistic, archæological, and historical merits; and further, that no lace or woven tapestry should be admissible to the Exhibition.

(6.) The Committee considered that it would be desirable to issue a general advertisement inviting descriptions from owners of remarkable pieces of Needlework, the loan of which it might be desirable to obtain.

(7.) They recommended that the Exhibition should open on the 31st May, 1873, the private view taking place on the 30th, and the Committee's inspection on the 29th May.

NOTICE.

THE Loan Collection of Embroideries and Needlework was arranged in Classes either of materials or of recognized methods of work. A technical classification by stitches was not possible, since the greater portion of the Collection consisted of work executed in the 16th, 17th, and 18th centuries, which is generally of a mixed character.

Ecclesiastical work, works having historical interest, and work which could be placed in the categories of "Appliqué" and of "Quilted" were brought together, and formed four classes. English work of the 17th century, such as workboxes and cushion covers, displaying diversity of stitches, formed a distinct class, whilst the remainder of the Collection was, as far as possible, arranged according to the "material" used.

The Catalogue follows this order of arrangement, and the entries under each class are sub-divided into centuries, and then placed in alphabetical order, according to the names of the lenders. The information forwarded by the lenders has been adopted in the compilation of the Catalogue, and a Sub-committee of the Executive and Advising Committees supplied deficiencies of date and origin, except in the case of Oriental specimens.

A brief résumé of general features in the growth and development of the art of embroidery is now introduced into this final edition of the Catalogue of the Special Loan Exhibition of Ancient Decorative

Art Needlework, with which photographs of certain specimens are published.

The late Rev. Canon Rock, in his Catalogue of Textile Fabrics, says—"The art of working with the needle, flowers, fruits, human and animal forms, or any fanciful design upon webs woven of silk, linen, cotton, wool, hemp, besides other kinds of stuff, is so old that it reaches far into the prehistoric ages. Those patterns . . . . which we see figured upon the garments worn by men and women in Egyptian and Assyrian monuments, were done by the needle." The Phrygians worked gorgeous vestments for the Romans. From Italy the art extended throughout Europe. By the Moors in Spain embroideries were executed, and found their way into the possession of the nobles of Europe. Thus it may be seen that the ancient Art of Needlework or Embroidery has formed a section in the artistic development of all civilized countries. As regards English works it appears that early specimens indicate an adherence to a certain class of stitch. A style of stitch would be adopted for a piece of work, and if mixture of stitches became necessary, such mixture was adopted cautiously. Hence it is that ecclesiastical embroideries on vestments of the 13th, 14th, and 15th centuries can be more or less classified according to the style of stitch. Indeed, this remark applies not only to English works of this kind, but to foreign ecclesiastical vestments as well. Towards the end of the 16th century, when the application of Needlework was extended to articles of domestic use, workboxes, dresses, &c., and even to portraits, the styles of design degenerated, and for some time work of an ineffective and poor character was produced. The specimens of the 16th century, exhibited and numbered 80, 69, 133, &c., displayed very careful workmanship, but an absence of taste and of an appreciation of decorative art. That work of this time made at home was not highly esteemed seems to be evident from the fact that those who had the means preferred to bedeck their houses with valuable Oriental and foreign works, which were of superior design, tone of colour, and execution. Throughout the 17th and 18th centuries the

English needlework, when used for artistic purposes, became more and more grotesque and misapplied, as the specimens numbered 84, 90, 190, 196, 201, 203, 223 to 225, 229, 232 proved.

As regards the Latin-named classifications, to which have been respectively assigned the contributions coming into Class I.—Ecclesiastical Work, Vestments, &c.—a short reference to them will perhaps here be useful.

The *Opus Plumarium* was the term given to a feather-stitch class of work, resembling in character the long and satin stitches of the present day. According to the late Canon Rock, "the stitches were laid down never across, but longwise, and so put together that they seemed to overlap one another like the feathers in the plumage of the bird."

Work done after the manner of Berlin wool-work, either in "cross," "cushion," "tent," and such like stitches, was called *Opus Pulvinarium.* The orfrey, or border of the Syon Cope, in the collections of the Museum, is a fine characteristic specimen of this class of needlework. *Opus Pectineum,* or comb work, resembles woven fabrics, now produced by mechanical means. The *Opus Consutum* included all kinds of "cut" or appliqué work. The *Opus Anglicum,* according to Dr. Rock, was a chain stitch worked in a regular manner, thus—in representing a human face "the first stitches were begun in the centre of the cheek, and worked in circular, not straight, lines, into which, however, after the further side had been made, they fell, and were so carried on through the rest of the fleshes; in some instances through the figures, draperies and all." A kind of relief or modelling was then imparted to figures executed in this stitch, by pressing the centres or commencing points "with a little thin iron rod, ending in a small smooth knob slightly heated." Chain stitch and tambour embroideries may be considered as off-shoots or sub-sections of *Opus Anglicum.*

The employment of gold threads, or "passings," in works of the needle, involves simple stitching. The varieties of arrangements which are termed "couchings" are obtained by taking two or three or four gold threads in groups, and stitching them in wavy lines, or in interlacing them, so as to resemble basket work, or by disposing the stitches

which hold the gold threads to the ground, so that diapers are produced. Each variety of couching has its particular name. Embroideries such as 610, 534, 380, are treatments in floss silk, executed on the principle of the couchings above mentioned.

In the Ecclesiastical Section of the Catalogue it will be noticed that the terms *orphrey* and *orfrey* are both employed.

The term *orphrey* or *orfrey* is applied to borders of embroidery which decorate vestments. Some of these embroideries appear to be similar to the bands or *clavi* which were worn with the robes of knights, senators, and such persons in early times. The names of the robes varied according to the class of the decorating bands, and were *chrysoclavi* and *auriclavi*. The late Canon Rock, in his introduction to the Catalogue of Textile Fabrics, says—"Sometimes these *clavi* were made so large that upon their golden ground an event in the life of a saint, or the saint's head, was embroidered." The Rev. Mackenzie Walcot, in his "Sacred Archæology," says *orphrey* comes from *auriphrigiata*, gold of Phrygia, and is "an ornamental border of a cope or albe, so called as an imitation of the famous Phrygian embroiderers." Canon Bock, of Aix-la-Chapelle, derives the word from *aurifrisia* and *auriphrygia*, and says that these ornaments for ecclesiastical vestments were produced by the combined work of the goldsmith and the embroiderer.[1]

Mr. Welby Pugin, in his "Glossary of Ecclesiastical Ornament," spells the word or*ph*rey with the *ph*, and says that it signifies a "band or bands of gold and rich embroidery." The Latin *aurifrisium* expresses accurately its meaning and etymology. In Ducange's dictionary the word orphrey is said to be derived from "*aurifrigium*, *aurifiscia*, *aurifrasus*, and *auriphrygium*." The Rev. W. Marriott says, in his "Vestiarium Christianum," of orphrey—"*Aurifrigium*, *aliter Aurifrisia*, whence the French *orfraie*, English *orfrey*, an ornamented band, attached to the end or other portion of a vestment."

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[1] See his "History of Liturgical Vestments" (Geschichte der Liturgischen Gewänder des Mittelalters).

Canon Rock, after quoting passages from the works of Pliny to show that the Phrygians were renowned for their skill in the art of embroidery, says that—"In Latin, while an embroiderer was called a Phrygian, *Phrygio*, needlework was denominated *Phrygium* or Phrygian stuff; hence when, as often happened, the design was wrought in solid gold wire or golden thread, the embroidery so worked got named *Auriphrygium*. From this term comes our own English word 'Orphrey.' Though deformed after so many guises, by the witless writers of many an inventory of church goods, or by the sorry cleric who, in a moment of needful haste, had been called upon to draw up a will; other men, however small their learning, always spelled the word *orphrey* in English and *auriphrygium* in Latin."

It would seem therefore that authorities differ as to the origin of the word. The derivation from the *Auriphrygium* appears to be the oldest form of the word; while *Aurifrigium* is perhaps a less early term applied to the golden fringes which, in later times, superseded, in the less costly and magnificent vestments and robes, the elaborately embroidered *clavi* or golden bands of ornament for which the Phrygians were celebrated. Again, the borders on some vestments are composed of silk ornament only, without gold grounds or enrichments. With the view, therefore, of adopting a term which may apply with due distinction to the specimens hereafter catalogued, both words *orfrey* and *orphrey* have been adopted. *Orphrey* is used for the decorating borders or *clavi*, when the grounds of the embroidery are gold, and *orfrey* is used for the borders when they are of silk work only, and where they seem more closely to approach in value the simple fringe, in substitution of which they may have been employed.

For the use of those who are interested in Artistic Needlework a table of classification has been drawn up of many of the specimens named in the Catalogue, and is intended to show the connection between the old forms of Needlework and those of later times.

ALAN S. COLE.

TABLE OF CLASSIFICATION OF SPECIMENS BY STITCHES.

SECTION OPUS ANGLICUM.

Nos. 2, 3.

Sub-section Chain Stitch.—Nos. 302, 353, 374, 522, 526A, 559, 567, 568, 570, 599, 627, 647, 648.

Sub-section Tambour.—Nos. 105, 137, 157, 323, 339, 344, 353, 401, 403, 422, 435, 436, 519, 544, 557, 566, 523, 614.

SECTION OPUS PLUMARIUM.

Nos. 4, 5, 6, 7, 8, 11, 12, 20, 22, 23, 30, 31, 46, 47, 53, 680 to 691.

Sub-section Feather and Long Stitch.—Nos. 17, 28, 29, 66, 79, 166, 179, 184, 222, 241, 246, 253, 254, 341A, 363, 365, 368, 378, 381. The crewel work is done chiefly in long stitches—417, 438, 488, 489, 515, 541, 558, 562, 564, 569, 571, 579, 581, 585, 586, 598, 599, 600, 601, 606, 609, 610, 613, 620, 622, 628, 631.

Sub-section Satin and Embroidery Stitch.—Nos. 88, 98, 119, 132, 137C, 144, 155A, 307, 324, 419, 428, 520, 524, 525, 526, 529, 530, 534, 535, 562, 596, 597, 598, 599, 600, 601, 601A, 608A, 609, 623, 624, 628, 646.

SECTION OPUS CONSUTUM, OR APPLIQUÉ WORK.

Nos. 10, 24, 59, 74, 444 to 484A.

Sub-section English Padded Appliqué.—Nos. 67, 180, 193, 211, 137B.

SECTION OPUS PECTINEUM.

Nos. 51, 415.

SECTION OPUS PULVINARIUM.

Sub-section Tent Stitch.—Nos. 52, 69, 70, 75, 76, 80A, 90, 130, 133, 135, 138, 158, 171, 281, 284, 285, 286, 287, 287A, 289A, 293, 296, 303, 312, 321, 335, 346, 348, 380.

Cross Stitch.—Nos. 52, 80A, 198, 288A, 334A.

Cushion Stitch.—Nos. 138, 139, 240, 245, 249, 250, 283, 289, 290, 293, 295, 298, 305, 316, 360, 380.

SECTION OF SAMPLERS.

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CATALOGUE.

CLASS I.

ECCLESIASTICAL WORK—VESTMENTS—CHALICE COVERS, &c.

XIII. CENTURY.

2.

ELVET CHASUBLE with orfreys executed in couchings of silk. The dresses of the figures are done in coarse chain stitch. The faces are much worn. The work belongs to the *opus Anglicum* class; the nine panels contain figures of saints. Italian. 13th century.

Lent by Mr. Stannard Warne.

XIV. CENTURY.

3.

RPHREY, recently mounted on white satin church vestment. The embroidery is *opus Anglicum* upon a gold diapered ground, and has been partially restored. It bears the arms of John Grandison, who died, Bishop of Exeter, in 1369. The shield bears a bend charged with a silver mitre, between two golden eagles. The arms of John Grandison are described in the Harleian MS. 5827 and MS. Brit. Mus. Add. 20756:—"Paly of six, argent, and azure, on a bend gules, a mitre between two eaglets or." See "Blazon of the Episcopacy," by the Rev. W. K. Bedford. English. 14th century.

Lent by the Marquis of Bute.

12A.

A Y-Shaped Orphrey, similar to No. 12, representing the Adoration of the Magi, the Circumcision, and Presentation in the Temple.

Lent by Mons. Spitzer.

13.

Portion of an Orphrey from a Vestment. German. 15th century. *Lent by Mr. Stannard Warne.*

XVI. CENTURY.

14.

Banner, ground shaded, silk embroidered, with the image of the Virgin and Angels in floss silk; the outlines are in gold cord. Italian. 16th century. *Lent by Mr. J. Aked.*

15.

Paten Cover. Piece of needlework, embroidered with silver and gold wire (or passing) and coloured silk, tapestry or tent stitch. Figure of the Saviour. German. 16th century.

Lent by Mr. W. Bemrose, jun.

16.

Gold Embroidery, recently mounted upon a church vestment, enriched with small precious stones let into the eyes of the animals and birds. Italian. 16th century. *Lent by the Marquis of Bute.*

17.

"Mantellino di Madonna," or vestment for figure of Madonna and Child. White satin, embroidered in silk and gold, and enriched with pearls and four garnet rosettes. Feather stitch. Italian. Late 16th century. *Lent by Madame Castellani.*

18.

"MANTELLINO DI MADONNA." White silk, diapered with gold thread embroidery, enriched with precious stones. The braid is applied in a kind of herring-bone stitch. Two small and highly-finished figures in the corner. Italian. Late 16th century. *Lent by Madame Castellani.*

19.

FRAGMENT OF BLACK VELVET (pile worn off), with figures of the Virgin and two Angels in silk-work (much worn) appliqué. English? 14th century. *Lent by the Marquis of Hartington.*

20.

CHASUBLE, a fine and well-preserved specimen. *Opus plumarium* and various styles of couching are used. Early 16th century.
Lent by Mr. A. J. Beresford Hope, M.P.

21.

PIECE OF ECCLESIASTICAL WORK or panel of an orphrey of padded work on a ground of diapered couching. Figure of St. Peter in high relief, the face in composition, painted (one of a set of six similar pieces). Spanish. 16th century. *Lent by Mons. Levy.*

22.

PART OF AN ORFREY OF A CHASUBLE, on white taffetas. Spanish. Feather stitch, or *opus plumarium.* 16th century.
Lent by Mons. Levy.

23.

PART OF AN ORPHREY FROM A CHASUBLE, embroidered with subjects from the Passion. Floss silk is laid with passing, which is also couched in parts; portions of the work are done in *opus plumarium.* French. Early 16th century. *Lent by Mons. Levy.*

24.

FIGURED DAMASK SILK VESTMENT, with orfreys of appliqué work, done in gold lama on red velvet, with silk and silver thread embroidery. Spanish. 16th century. *Lent by Mons. Levy.*

25.

PIECE OF EMBROIDERY, taken from the dress of a Madonna in a church. A rare and characteristic example. Venetian. 16th or early 17th century. *Lent by Mrs. MacCallum.*

26.

ALTAR CLOTH IN FINE CAMBRIC. The design and execution are very remarkable. The work is done in fine point lace stitches, &c. Italian. About 1500. *Lent by Mr. Alex. Nesbitt.*

27.

CRIMSON VELVET STOLE, with cloth of gold appliqué work. Spanish. 16th century. *Lent by Mons. Paul Recappé.*

28.

FIGURED DAMASK SILK STOLE, with orfreys of embroideries in gold and coloured silks on white satin, in chain and feather stitches. Spanish. 16th century. *Lent by Mons. Paul Recappé.*

29.

TWO PIECES OF WHITE TAFFETAS, with embroideries in silk of religious subjects, possibly orfreys of a Chasuble. Fine feather stitch. Italian. 16th century. *Lent by Mons. Spitzer.*

30.

CHASUBLE of red silk damask, gold embroidery with a Y-shaped orphrey embroidered with gold passing and silk, representing figures of Saints. *Opus plumarium* and various couchings. German. 16th century. *Lent by Mons. Spitzer.*

31.

DALMATIC of red Genoese velvet, on lama, with orphreys embroidered in relief, with gold couchings and silk in *opus plumarium*. Saints and the apostles are represented. German. End of 16th century.
Lent by Mons. Spitzer.

XVII. CENTURY.

32.

CHALICE COVER, of black velvet, embroidered with silk, gold, and silver. From the cathedral of Mexico. Spanish. 17th century. *Lent by Mons. Achille Jubinal.*

33.

MISSAL COVER of tapestry stitch work, representing Balaam and the Ass, framed in a border of red silk, with coloured foliage appliqué. French. 17th century. *Lent by Mons. Achille Jubinal.*

34.

ECCLESIASTICAL ORNAMENTAL EMBROIDERY of long stitch in floss silk on white taffetas, with birds and flowers. Spanish. 17th century. *Lent by Mons. Levy.*

35.

CHALICE VEIL, white silk worked in feather stitch and bullion. Formerly in the chapel at Chippinghill near Chelmsford, and probably worked by members of the Southcott Family. English. 17th century. *Lent by Monsignor Virtue.*

XVIII. CENTURY.

36.

SLEEVE OF THE DRESS OF A MADONNA. White satin, embroidered in chenille. The instruments of the Passion of our Lord are depicted. Italian. 18th century. *Lent by Madame Castellani.*

37.

CHALICE COVER, embroidered on white silk in gold, silver, and pearls. Italian. 1760. *Lent by Baron Davillier.*

38.

VOTIVE OFFERING, in gold thread. 1700.

Lent by Mr. Henry S. Richardson.

39.

PART OF A PRIEST'S VESTMENT, embroidered on linen in thread, and applied to green silk. *Lent by Mrs. MacCallum.*

NOTE.—The following specimens were admitted after the opening of the Exhibition, and are not classed chronologically with the other works.

40, 41.

TWO PORTIONS OF ORFREYS OF CHASUBLES. English. 18th century.

Lent by the Rev. Dr. Northcote.

42, 43.

STOLE AND MANIPLE of figured velvet with embroidery. English. 15th century. *Lent by the Rev. Dr. Northcote.*

44, 45.

TWO Y-SHAPED ORPHREYS OF CHASUBLES. English or German. 16th century. *Lent by the Rev. Dr. Northcote.*

46.

COPE OF VELVET, on which are worked in feather stitch and floss silk layings, figures of cherubim, angels, fleurs-de-lys, thistles, &c. Virgin in centre. Parts have been recently restored. English. 15th century. *Lent by the Rev. Dr. Northcote.*

47.

COPE. The orphreys are broad, and are executed in feather stitch and floss silk layings. The work in these specimens is of *opus plumarium*, which has been restored with laid floss silk in parts, of recent date. Variety of couchings; the passing worn.

Lent by the Rev. Dr. Northcote.

48, 49.

HOODS TO THE TWO COPES, Nos. 46 and 47.

Lent by the Rev. Dr. Northcote.

50.

NINE PIECES OF ECCLESIASTICAL EMBROIDERY.

Lent by the Rev. Dr. Northcote.

CLASS II.

WORK OF ALL KINDS HAVING HISTORICAL INTEREST.

IX. CENTURY.

51.

FRAME CONTAINING TWO PIECES OF SILK. The upper square piece of red silk embroidered in gold with heraldic imperial lions, is said to be a portion of the cushion cover upon which was laid the finger of St. Luke, presented by Charlemagne to the Archbishop Magnus of Sens. A specimen of the *opus pectineum?* The lower, a piece of red silk, embroidered with silk and gold, represents St. Martin sharing his cloak with a beggar. French. 9th century.

Lent by Mons. Henry Ensminger.

XI. CENTURY.

52.

BAND OF LINEN, embroidered in silk by the Countess Ghilsa, wife of Guifred Comte de Cerdagne, with Arabic inscriptions; it belonged to the Abbaye de St. Martin de Canigon. It is the fragment of an altar cloth. The other part has been offered to the Musée de Cluny by M. Jubinal. Sampler stitches. French. 11th century. *Lent by Mons. Achille Jubinal.*

No. 15. A PORTION OF A PALL

57.

PART OF THE BED HANGINGS of Mary Queen of Scots, at Fotheringay Castle. Needlework. The animals in relief are characteristic of embroidery of the period. English. 16th century.

Lent by Mr. J. Aked.

58.

ALMS OR MONEY BAG of the Queen of Francis I. Worked in silver on dark blue velvet, with the arms of the period. French. 16th century. *Lent by Mr. J. Aked.*

59.

FOUR BADGES OF A BAKERS' GUILD, with emblems of the bakers' trade, such as rolls, loaves, &c., appliqués and outlined in cord. Swiss. Dated 1584. *Lent by Madame Jacques Blumenthal.*

60.

EIGHTEEN PIECES OF BABY-LINEN, made by Queen Elizabeth for Queen Mary I. 16th century. *Lent by the Countess Brownlow.*

61.

PAIR OF WHITE SATIN SHOES, embroidered with coloured silks and silver, formerly the property of Queen Elizabeth. 16th century.

Lent by the Countess Brownlow.

62.

TOILET COVER, silk worked into silver wire. Formerly the property of Queen Elizabeth. 16th century. *Lent by the Countess Brownlow.*

63.

PILLOW CASE, white satin embroidered with coloured silks, formerly the property of Queen Elizabeth. 16th century.

Lent by the Countess Brownlow.

64.

PIN CUSHION, embroidered with coloured silks, in cushion stitch, &c., formerly the property of Queen Elizabeth. Italian design. 16th century. *Lent by the Countess Brownlow.*

65.

WHITE SILK CAP, embroidered with coloured silks and silver, formerly the property of Queen Elizabeth. Silver wire embroidery. 16th century. *Lent by the Countess Brownlow.*

66.

POCKET BOOK, embroidered in coloured silks and gold, formerly the property of Queen Elizabeth. Feather stitch with bullion embroidery. 16th century. *Lent by the Countess Brownlow.*

67.

PIECE OF EMBROIDERY. Judgment of Solomon. Worked by Dame de Rauch, wife of Henry Holbech de Rauch, the first married English bishop in England. Stuffed or padded appliqué with point stitches. 1521. *Lent by Mrs. Norwich Duff.*

68.

LEATHER BOX, stitched or quilted with white and red thread in ornament and figures. Spanish. 18th century.

Lent by Lady Cornelia Guest.

69.

PIECE OF TAPESTRY in frame, probably worked by or in the time of Elizabeth, Countess of Shrewsbury; her monogram E.S. being on it. Tapestry or tent stitch. English. 16th century.

Lent by the Marquis of Hartington.

70.

PIECE OF OLD TAPESTRY, 1¼ yards square, probably by Elizabeth, Countess of Shrewsbury. End of 16th century.

Lent by the Marquis of Hartington.

71.

STRIP OF MUSLIN, worked with black and white thread, by Elizabeth, Countess of Shrewsbury. English. 16th century.

Lent by the Marquis of Hartington.

No. 66. A POCKET BOOK.

Lent by the Countess Dowager.

72.

ABBOT'S GLOVES OF THREAD, embroidered in silk and gold, with the cipher ✕ worked on the gloves. They belonged to the Abbaye de Montmajour, near Arles. French. 16th century.

Lent by Mons. Achille Jubinal.

73.

PIECE OF NEEDLEWORK TAPESTRY, from a panel out of the castle of the Duke of Alva, at Antwerp. Flemish. 16th century.

Lent by Mons. Achille Jubinal.

74.

VIDE POCHE of white silk, with flowers embroidered in high relief. It bears the arms of the family of Negroni, who presented it to the treasury of one of the convents of Perugia. Stuffed or padded appliqué work. Fine and elaborate specimen. Italian. 16th century.

Lent by Mons. Achille Jubinal.

75.

BAND OF HAND-WORK TAPESTRY, on which are the figures of Henry II., Margaret of France, and courtiers in tent stitch. This interesting specimen shows the variety of state costumes of the period. French. 16th century. *Lent by Mons. Achille Jubinal.*

76.

BAND OF HAND-WORK TAPESTRY, representing Charles IX. and his Queen paying a visit of congratulation to a lady on her confinement, as godfather and godmother to the child; in tent stitch. Curious piece of work of archæological interest. French. 16th century.

Lent by Mons. Achille Jubinal.

77.

EMBROIDERY REPRESENTING THE "AGNUS DEI," formerly the property of Mary Queen of Scots. French? 16th century.

Lent by Mrs. Legh, of Lyme.

78.

SILK QUILT, embroidered in silk, of the bed on which Mary Queen of Scots slept when on a visit to Lyme. French? 16th century.
Lent by Mrs. Legh, of Lyme.

78A.

MONOGRAM AND CREST OF THE LEGH FAMILY, silk embroidery similar to No. 78 on silk. A portion of the bed-hangings above mentioned. 16th century. *Lent by Mrs. Legh, of Lyme.*

79.

PAIR OF CURTAINS, worsted embroidery, or crewel work on twilled cotton in long stitch. Said to have been worked by Amy Robsart. End of 16th century. *Lent by Mrs. Millais.*

80.

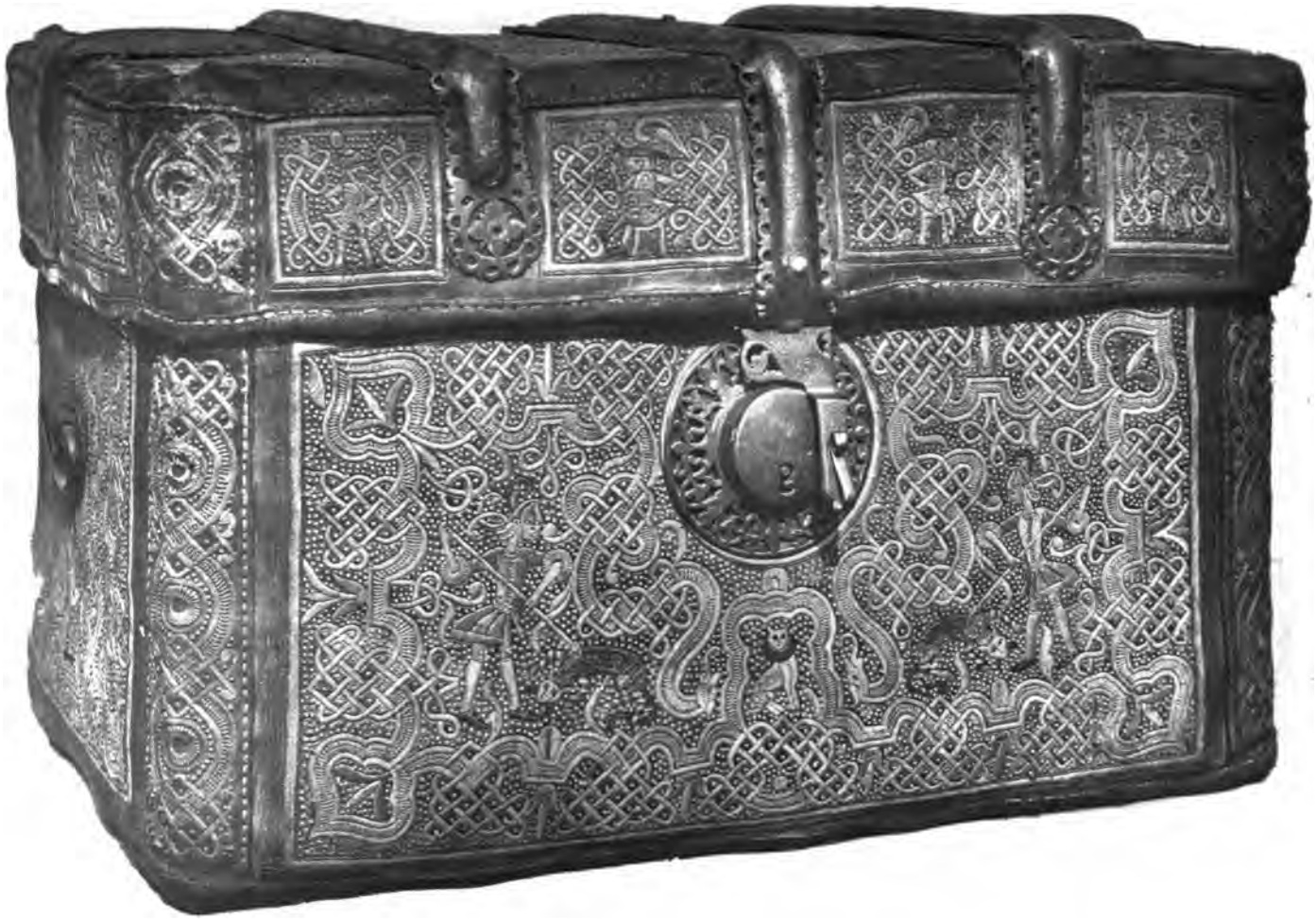
PIECE OF NEEDLEWORK, supposed to commemorate the marriage of Mary I. with Philip of Spain: variety of needlework, representing birds, beasts, fishes, insects, fruits, &c. Probably English. About the middle of 16th century. *Lent by Mr. M. J. Powell.*

80A.

CUSHION, done in silks and wools on canvas, in tent and cross stitches. The coat of arms and initials E. R. were wrought by the Queen Elizabeth, who presented this work to Katherine Astley, her governess, subsequently a woman of the bedchamber and wife of Sir John Astley of Maidstone, Kt., Master of the Royal Jewel House. English. 16th century. *Lent by Lord Hastings.*

81.

GREEN SATIN COVERLET, with pieces of rose point lace and knotted white work applied, formerly belonging to Anne of Denmark. Late 16th century. *Lent by the Baroness Willoughby de Eresby.*



Lent by Lady Cornelia Guest.

XVII. CENTURY.

82.

EMBROIDERED STAR, from the mantle of the Order of the Garter, worn by King Charles I. on the scaffold, and given by him to Captain Basil Woodd, an ancestor of the present owner. Date 1649. *Lent by Mr. T. Basil Woodd.*

83.

BLUE SATIN PETTICOAT. Quilted by the mother of Sir Isaac Newton. English. 17th century. *Lent by Mrs. Brodie, of Brodie.*

84.

SAMPLER (in frame), worked in coloured silk by Katherine of Braganza, Queen of Charles II., with inscription, "The 21st of May was our marriage daye." English. 17th century.

Lent by Mr. Silas Corke.

85.

CIRCULAR COVERING OR MANTLE in black velvet, embroidered in silver and gold with flames of fire, the insignia of the order of the Saint Esprit, the lilies of France, trophies of arms, and the monogram H., surmounted by a crown, the cipher of Henry IV., the founder of the order of Saint Esprit. The specimen was bought at King George IV.'s sale. It is said to have once been employed as a pall. French. Ascribed to the 17th century, probably of a later date.

Lent by the Countess of Chesterfield.

86.

PIECE OF ONE OF THE CURTAINS of James I.'s bed at Knole. Red satin, gold thread embroidery. English. 17th century.

Lent by the Countess Delawarr.

87.

PIECE OF NEEDLEWORK (in frame), white satin embroidered with coloured silk and silver thread, figures, &c. probably intended for portraits of William and Mary. English. Late 17th century.

Lent by Mrs. Emslie.

88.

MINIATURE OF CHARLES I., in needlework (in case). 1625—1649. Very minute satin stitch work. English. 17th century.

Lent by Mr. J. R. Fernyhough.

It appears that King Charles I. was acquainted with the members of a family named Collett. The Colletts were inmates of the Protestant Nunnery established at Little Gidding, in Huntingdonshire, by the well known Nicholas Ferrar, in which, works such as writing, needlework, &c. were undertaken. It is believed that this portrait is one of the works of the Colletts.

89.

PIECE OF WHITE SATIN, with sketch for embroidery, (Hope) Charles I. and (Faith) Henrietta Maria, for a book cover, in glazed frame. English. About 1640. *Lent by Mr. John C. Jackson.*

90.

PIECE OF NEEDLEWORK, embroidered with coloured silk, silver and gold thread, with looking glass and folding panels, on which are medallion portraits of James I. and Anne of Denmark. Tapestry or tent stitch border, with a groundwork of gold thread in herring-bone stitch. English. Early 17th century. *Lent by Mrs. Owen Jones.*

91.

PAIR OF GLOVES, "Gants de Cérémonie." Knitted gloves, formerly belonging to Cardinal Richelieu, of white and red silk; the cuffs of white taffetas embroidered in silk and gold; the left glove bears the monogram of the Virgin, the right is ornamented with the monogram of Christ. French. 17th century. *Lent by Mons. Achille Jubinal.*

92.

ALMS BAG of Anne of Austria, in blue velvet, embroidered with gold and silver with the arms of France and Navarre. French. 17th century. *Lent by Mons. Achille Jubinal.*

93.

PAIR OF GLOVES, formerly belonging to Charles I. English. 17th century. *Lent by Mrs. Legh, of Lyme.*

94.

PIECE OF PATCHWORK in gold and silver brocades, size 28 inches by 23, worked by Anne, wife of General Fleetwood and eldest daughter of Oliver Cromwell. English. 1650. The property of Miss Martineau, lent to Mrs. Mott. *Lent by Mrs. Mott.*

95.

WHITE LINEN SHIRT, EMBROIDERED, with point stitches with insertions of guipure. It belonged to King Charles I. 17th century.

Lent by the Duchess of Richmond.

95A.

POURPOINT IN LINEN, embroidered with cords and knots, and SLASHED SILK WAISTCOAT, formerly belonging to John Carter, twice bailiff of Yarmouth, the intimate friend of Oliver Cromwell. In his house at Yarmouth a meeting was held, at which it is said that Cromwell decided on the death of Charles I.

Lent by the Earl of Orford.

96.

LARGE CARVED ELBOW CHAIR of Florentine needlework, with five covers, from the Palace Capponi; needlework by the Lady Zeni Capponi. *Lent by the Baroness Mayer de Rothschild.*

97.

BLACK AND GOLD ELBOW CHAIR from the Palace Capponi; needlework by the Lady Zeni Capponi.

Lent by the Baroness Mayer de Rothschild.

98.

PORTRAIT, Charles II. English. 17th century.

Lent by Lady Charlotte Schreiber.

99.

BROWN SATIN JACKET, embroidered in green silk cord and gimp, said to have been worn by King Charles I. English. 17th century.

Lent by the Baroness Willoughby de Eresby.

100.

LEATHER STRAPS AND BRASS STIRRUPS used by King James I. when he rode to his coronation. An imitation of oriental work. English. 17th century. *Lent by the Baroness Willoughby de Eresby.*

101.

SADDLE CLOTH OF CRIMSON SILK VELVET, embroidered with gold fringe, used by King James I. when he rode to his coronation. English. 17th century. *Lent by the Baroness Willoughby de Eresby.*

102.

TWO HOLSTERS OF THE SADDLE used by King James I. when he rode to his coronation. English. 17th century.
Lent by the Baroness Willoughby de Eresby.

103.

SADDLE, covered with crimson silk velvet, richly embroidered in gold and silver, used by King James I. when he rode to his coronation. English. 17th century. *Lent by the Baroness Willoughby de Eresby.*

XVIII. CENTURY.

104.

BLACK SATIN APRON, trimmed with white linen piqué and thread embroidery, in a variety of adaptations of old point stitches and feather stitches, said to have belonged to Marie Antoinette. French. 18th century.
Lent by Mr. J. Aked.

105.

TWO PIECES OF TAMBOUR VELVET APPLIQUÉ WORK, executed by Queen Charlotte. English. 18th century.
Lent by the Countess Brownlow.

106.

RED SATIN DAMASK COVERLID, with green silk braid embroidery. Monogram of first Duke of Dorset under a prince's coronet. Probably made for the occasion of King William III.'s visit to Knole. English. Early 18th century. *Lent by the Countess Delawarr.*

107.

TURKISH SHAWL, embroidered both sides alike, with coloured silks, gold and silver thread, edged with silver wire. Presented to the Countess d'Alton, when lady-in-waiting to the Empress Maria Theresa, by the Turkish Ambassador at the Court of Vienna. 1780-90.
Lent by Mrs. Bowen Graves.

108.

TWO WAISTCOATS, satin ground, embroidered with coloured silks. Worn by Sir Parker Sheele, who fought at the Battle of Münden. English. 1770. *Lent by Mrs. Bowen Graves.*

109.

UNFINISHED COPY IN NEEDLEWORK of a pen and ink sketch by Guercino on white satin, the work of Louisa FitzPatrick, wife of William first Marquess of Lansdowne. 1779.
Lent by Lady Louisa Howard.

110.

TWO SCREENS, designed by Bartolozzi, and worked by Madame Vestris, in gilt frames, glazed. Late 18th century.
Lent by Mr. John C. Jackson.

111.

PORTRAIT, on white satin, of Mr. Tattershall, founder of the well known firm. English. 18th century. *Lent by Mr. John C. Jackson.*

112.

ECCLESIASTICAL ALMS BAG, of red velvet, embroidered with gold and silver, with the arms of Anne Henriette of France, daughter of Louis XV. French. 18th century. *Lent by Mons. Achille Jubinal.*

113.

GAUZE SACHET OF LOUIS XV., with embroidered medallion in silk, encircled with gold and silk on a blue silk and gold diaper ground. The work is of very minute knotting and sampler stitches, said to have belonged to Marie Antoinette. French. 18th century.

Lent by Mons. Achille Jubinal.

114.

CAP OF LOUIS XV., white satin, embroidered in orange silk, with a royal crown. French. 18th century. *Lent by Mons. Achille Jubinal.*

115.

COUNTERPANE, done in point lace stitches, lace border, lined with rose-coloured silk; the work of Sarah, Duchess of Marlborough. English. Eighteenth century. *Lent by the Duchess of Marlborough.*

116.

KNOTTED WHITE CAMBRIC VALANCE, with lace fringe, and rose point lace appliqué. The work of Sarah, Duchess of Marlborough. English. 18th century. *Lent by the Duchess of Marlborough.*

117.

TWO CURTAINS OF EMBROIDERED LUTESTRING, made at Lyons for Marie Antoinette. French. 18th century.

Lent by the Baroness Mayer de Rothschild.

118.

WHITE SATIN CURTAIN, with chenille embroidery, and tambour stitch silk work. Made for Marie Antoinette. French. 18th century.

Lent by the Baroness Mayor de Rothschild.

119.

SATIN ROBE OF THE EMPEROR OF CHINA, embroidered in silks and gold, from the Summer Palace (Kien-lung Dynasty). Changes on

satin stitch. The passing worked in a species of flat, wavy, and spiral couching. Chinese. 18th century.

Lent by Mons. le Comte Philippe de St. Albin.

120.

PIECE OF WHITE SATIN WALL HANGING, with chenille embroidery and coloured silks in tambour stitch, from the boudoir of Marie Antoinette. French. 18th century.

Lent by Mons. le Comte Philippe de St. Albin.

CLASS III.

Small Objects of Embroidery of all kinds, such as Caps, Gloves, Vide Poches or Semainiers, Sachets, Book Covers.

XV. CENTURY.

130.

PURSE, embroidered with coloured silks and gold, and silver thread on canvas, showing changes upon tent stitch and cushion stitch. Italian. 15th century.

Lent by Mrs. Boscawen Griffith.

XVI. CENTURY.

131.

CAP embroidered with coloured silks in point lace stitches and gold wire, and spangles. English. 16th century.

Lent by Mrs. B. Baker.

132.

Vide Poche or Semainier of silk embroidery in satin stitch on red satin. Birds, butterfly, and flowers are wrought in fine work. This specimen is probably one of a pair of vide poches, and has four pockets; usually there was a pocket for each day of the week, hence

the term Semainier. They were made in pairs, one to hang on each side of the bed. The one had four pockets, the other three. Italian. 16th century. *Lent by Lady Drake.*

133.

TWENTY-EIGHT PIECES OF SILK NEEDLEWORK on canvas in tent stitches. These specimens are interesting, inasmuch as they are wrapped in the original covers, which bear the inscriptions of the names of the ladies who worked the specimens, with the dates of the work. English. 16th century. *Lent by the Hon. Mrs. Fitzwilliam.*

134.

COLOURED SILK PURSE, needlework, with little silver ornaments. Spanish. 16th century. *Lent by Mons. Achille Jubinal.*

135.

SEMAINIER. Flowers in tent stitch on a silver ground, worked on canvas. Italian. 16th century. *Lent by Mrs. Pitney Martin.*

135A.

PAIR OF GLOVES, embroidered on the back. Spanish? End of 16th century. *Lent by Mons. Spitzer.*

XVII. CENTURY.

136.

A PIECE OF BEAD-WORK, done probably in commemoration of the Spanish marriage of Charles II. and Katherine of Braganza. English. 17th century.
Lent by H.R.H. the Princess Mary, Duchess of Teck.

136A.

TRIANGULAR PIECE OF NEEDLEWORK, embroidery in black silk and gold thread. English. 17th century. *Lent by Mrs. B. Baker.*

137.

THIRTY-FOUR PIECES OF CHINESE CHAIN STITCH OR TAMBOUR EMBROIDERY in coloured silk, mounted on twenty-two pieces of paper. These embroideries have been in the family of M. Cocheris for nearly two centuries. They were given to one of his ancestors by a Jesuit Missionary on his return from China.

Lent by Mons. Hippolyte Cocheris.

137A.

PAIR OF GLOVES, with gold embroidery. English. 17th century.

Lent by Mrs. Chafyn Grove.

137B.

DOUBLE BOOK OF PRAYER, with padded embroidery cover. English. 17th century. *Lent by Mrs. Chafyn Grove.*

137C.

BOOK WITH COVER, embroidered in flat satin stitch. English. 17th century. *Lent by Mrs. Chafyn Grove.*

138.

FOUR FEMALE FIGURES, in gold thread and silk embroidery. Italian. 17th century. *Lent by The Marquis of Hartington.*

139.

TWO MALE FIGURES, in cross stitch silk on canvas. Italian. 17th century. *Lent by the Marquis of Hartington.*

140.

OLD EMBROIDERED BOOK COVER: one side represents the metamorphosis of Jupiter into a bull; the other side, the metamorphosis of Daphne into a shrub. English. About 1660.

Lent by Mr. John C. Jackson.

141.

CARDINAL'S GLOVES of a curious shape. They are cut out of red silk and embroidered with gold. Italian. 17th century.

Lent by Mons. Achille Jubinal.

No. 135. A STOMACHER.

142.

VIDE POCHE, OR SEMAINIER of red velvet, embroidered in gold. This specimen came from the Palace of Versailles. French. 17th century. *Lent by Mons. Achille Jubinal.*

143.

WEDDING HEAD-DRESS, yellow satin embroidered with gold, and worked in parts with silver tinsel and spangles. Alsatian. Early 17th century. *Lent by Mons. Achille Jubinal.*

144.

INFANT'S CAP, of white satin, in satin stitch, embroidered with silk and trimmed and ornamented with gold lace. French. 17th century. *Lent by Mons. Achille Jubinal.*

145.

CHILD'S CAP, of white taffetas with piqué embroidery and little insertions of silk. French. 17th century.
Lent by Mons. Achille Jubinal.

146.

SALMON-COLOURED SILK CAP, embroidered in silk and gold and silver. This cap belonged to a Doge of Venice. Italian. 17th century. *Lent by Mons. Achille Jubinal.*

147.

PAIR OF STATE RIDING GLOVES, of doe-skin, embroidered in silver, with a green silk border. French. 17th century.
Lent by Mons. Achille Jubinal.

148.

VIDE POCHE, OR SEMAINIER, with cushion, worked chiefly in silk cushion and tent stitches; Biblical subjects are represented. The work is of the time of Louis XV. The background is generally worked in cushion stitch; the foliage is in long stitch; the faces and portions of the bodies in tent stitch, arranged in imitation of knitting. French. 17th century. *Lent by Mons. Achille Jubinal.*

149.

A RETICULE MADE OF CLOTH OF GOLD. The embroidery is in cushion stitch, done with gold twist and coloured silks. The subjects are grotesque in character, and are taken from the story of "Reynard the Fox." English? 17th century.

Lent by Mr. W. Watkins Old.

149A.

CUFFS OF GLOVES for a bride and bridegroom; embroidered on kid with gold thread, spangles, pearls, and in feather stitch. Dutch. 17th century. *Lent by Mons. Tonkheer J. Six.*

149B.

BOOK COVER, in stuffed embroidery, ornamented with gold thread work. 1694. Swiss. *Lent by Mons. Tonkheer J. Six.*

XVIII. CENTURY.

150.

PAIR OF GENTLEMEN'S GARTERS. White satin, with silk embroidery. English. 18th century.

Lent by Miss Brown.

151.

SACHET. White satin, with silk embroidery. English. 18th century. *Lent by Miss Brown.*

152.

BEAD PURSE. English. 18th century. *Lent by Miss Brown.*

153.

LARGE BEAD PURSE. English. 18th century.

Lent by Miss Brown.

154.

CAP, embroidered in white cotton and piqué, with drawn open work. English. 18th century. *Lent by Mrs. Dykes.*

155.

CAP OF RAISED AND POINT, OR DRAWN WORK. English. About 1750. *Lent by Mrs. G. E. Grover.*

155A.

SACHET in satin, with small satin stitch embroideries. 18th century. English. *Lent by Mrs. Hettish.*

155B.

BAG of work similar to 155A. *Lent by Mrs. Hettish.*

156.

WEDDING SACHET of white corded silk, embroidered in gold and silver thread, and enriched with precious stones. French. 18th century. *Lent by Mons. Achille Jubinal.*

157.

LINEN CAP, chain stitch (tambour), in coloured silks. French. 18th century. *Lent by Mons. Achille Jubinal.*

158.

UNMOUNTED PURSE OF CANVAS, embroidered with silk, representing shepherd and sheep, fine tent stitch work. It bears the inscription "Sincere à present fidèle en absent." 1755.
Lent by Mons. Achille Jubinal.

159.

WEDDING CAP of blue silk embroidered in straw, with monograms, escutcheons, and coronets of marquises and counts. French. 18th century. *Lent by Mons. Achille Jubinal.*

160.

TWO EMBROIDERED SILK STOMACHERS. English. Date about 1700.
Lent by Miss Martineau.

161.

BAG, white silk, embroidered with flowers and fruit. English. 18th century. *Lent by Mrs. Pinkerton.*

162.

NOTE BOOK, the cover of which is of canvas, embroidered with silk and diapered with silver thread. English. 1730.
Lent by Mr. Henry S. Richardson.

163.

EMBROIDERED COVER of the New Testament in Dutch. 1742.
Lent by Mr. Henry S. Richardson.

164.

HIGH CAP, embroidered in wool, with the Ancaster crest. This cap was formerly worn by the third Duke of Ancaster and Kesteven's running footman. English. 1750.
Lent by the Baroness Willoughby de Eresby.

165.

TWO GAUNTLETS, embroidered with coloured silk and gold thread mounted on black satin. English. 18th century.
Lent by Sir M. D. Wyatt.

166.

FAN, a landscape, embroidered in long stitches of silk. Dutch. 18th century. *Lent by Lady Wyatt.*

167.

PAIR OF SMALL SHOES, white satin, embroidered with coloured silk, &c. Chinese. *Lent by Mrs. George Smith.*

168.

EMBROIDERED TOBACCO BAG, bought at the island of Rhodes.
Lent by Capt. Langford, R.N.

169.

DIAGRAM REPRESENTING THE EASTERN HEMISPHERE, encircled by garlands of flowers. Coloured silk. The ground is cream-coloured silk worked with coloured silks on to a backing of linen. English. 1720. *Lent by Miss Hughes.*

170.

LEATHER PORTFOLIO, with gold embroidery, done at Constantinople. 1728. *Lent by Mons. Tonkheer Six.*

171.

PURSE in tent stitch and silver thread, twisted. 18th century. Dutch. *Lent by Mons. Tonkheer Six.*

CLASS IV.

EMBROIDERY ON WORK-BOXES, AND AS PICTURES, ETC.

XVI. CENTURY.

179.

WORK-BOX with a representation of Rebecca and Isaac at the well. The work is executed in various coloured silks pasted or gummed on to a cardboard ground. The mountings are of silver on ebony mouldings. This box bears the arms of the Roveredo family. *Italian.* 16th century. *Lady Hamilton Chichester.*

180.

CUSHION, edged with silver lace; the flower ornaments are worked separately in point stitch, and sewn to the ground. Portions are executed in padded or stuffed appliqué work. Italian. 16th century.

Lent by Mr. J. Aked.

181.

PIECE OF EMBROIDERY on white satin, in coloured silks, representing "The Finding of Moses," figures, trees, &c. Border of birds, animals, butterflies, &c. In each corner is a cherub. This work is probably about the time of Queen Elizabeth. The initials "K. H." are worked in the centre. English. Late 16th century.

Lent by Mrs. Atkinson.

182.

Box of red velvet, which is embroidered with gold and silver thread. Italian. 1530. *Lent by Baron Davillier.*

183.

PAIR OF PICTURES in silk work, similar to that described under No. 179. The faces of the figures are painted on vellum. Italian. 16th century. *Lent by Lord de Tabley.*

184.

LARGE SILK EMBROIDERY, in long stitches, of a masked lady. Venetian. 16th century. *Lent by Mr. Stannard Warne.*

185.

FRAMEWORK embroidered in gold thread and coloured silks, surrounding a landscape which is set in a Renaissance shield, ornamented with cherubs' heads. Italian. 16th century.

Lent by Lady Wharncliffe.

XVII. CENTURY.

186.

WORK ON INDIAN SATIN, representing a shepherd and shepherdess. This is a remarkable specimen of embroidery in gold and silver. A massive border surrounds the subject. It is composed of a scroll, interlacing flowers, leaves and heraldic animals, birds, and insects. English. 17th century.

Lent by Mr. J. Aked.

187.

JUDGMENT OF SOLOMON, done in silk needlework; remarkable for the different kinds of stitches and patches of velvet employed to depict the dresses of the figures. English. 17th century.

Lent by Mr. J. Aked.

188.

FRAMED PIECE OF EMBROIDERY. English. 17th century.
Lent by Mrs. J. Pratt Barlow.

189.

CASKET containing four drawers. Embroidered with coloured silks, raised figures, birds, &c. The meeting of Rebecca and Isaac and other scriptural subjects are represented. English. 17th century.
Lent by Rev. James Beck.

190.

FRAMED PIECE OF NEEDLEWORK. The embroidery is of silk, and gold and silver wire, and pearl beads on canvas, and represents Queen Esther and Ahasuerus. English. 17th century.
Lent by Mr. W. Bemrose, jun.

191.

FRAMED PIECE OF NEEDLEWORK. Embroidered with coloured silk on canvas, which shows a view of an estate with the family grouped about the proprietor and his wife standing in the centre; in the background are seen the mill and house. English. Two M's on each side of a heart are placed above the date 1697.
Lent by Mr. W. Bemrose, jun.

192.

CUSHION COVER, framed, embroidered with coloured silk and raised figures on white satin, representing Abraham and Isaac. English. 17th century. *Lent by Mr. W. Bemrose, jun.*

193.

BOX, covered with satin and embroidered with figures of men, women, animals, insects, fruits, and flowers in raised needlework. Signed E. C. 1678. English. 17th century.
Lent by Mr. E. R. Blackett.

194.

CUSHION COVER, commemorative of the marriage of Charles II. English. 17th century. *Lent by Lady Buxton.*

195.

CUSHION, medallions, and cherubs, in raised silver embroidery, beads, &c. This specimen is much faded and tarnished. Italian. Early 17th century. *Lent by the Countess Delawarr.*

196.

CUSHION, edged with lace. Representing possibly James I. and Prince Henry; a view of London Bridge is seen below the figures. English. 17th century. *Lent by Lord De L'Isle and Dudley.*

197.

FOUR SMALL SPECIMENS OF NEEDLEWORK, on white satin, with coloured silks. English. 17th century.
Lent by the Dowager Marchioness of Downshire.

198.

SPECIMEN OF NEEDLEWORK. Depicting with remarkable detail the principal events recorded in the Book of Esther. Cross-stitch silk on canvas. English. 17th century. *Lent by Mr. George Ellis.*

199.

PIECE OF NEEDLEWORK (in frame), white satin, embroidered with coloured silk, silver and gold thread, ornamented with medallions, flowers, &c. English. Early 17th century. *Lent by Mrs. Emslie.*

200.

LOOKING GLASS, in frame, with 10 panels of needlework in coloured silk. Two medallions and two full-length figures, probably portraits, with four emblematical figures, birds, &c., are the chief details of the design. English. 17th century. *Lent by the Marchioness of Exeter.*

200A.

LOOKING GLASS, similar to No. 200. *Lent by the Hon. Mrs. Bertie.*

201.

FAME STREWING FLOWERS OVER THE TOMB OF SHAKESPERE, oval 12 in. by 8 in., embroidered upon a white satin ground. The shadows are done in fine white and black silk. English. 17th century.
Lent by Mrs. H. Tyrwhitt Frend.

202.

SMALL ANTIQUE CABINET; on the outside is represented the History of Joseph, done in needlework; on the inside of the doors is History of Moses. English. 17th century. *Lent by Mr. Benjamin Fuller.*

203.

CABINET, with two silver handles, on four feet; coloured silk work with parts in relief, decorated with silver and gold thread work, and representing "Apollo chasing Daphne," and the "Metamorphosis of Jupiter;" the figures are probably of Charles II. and Katherine of Braganza. English. 17th century. *Lent by Miss Gape.*

204.

BOX, embroidered with spiral wire flowers, containing four glass bottles (three with metal tops). It stands on four gilt feet, and the original key is with the box. English. 1670.
Lent by Mr. Montague Guest, M.P.

205.

FRAMED EMBROIDERY, commemorating the marriage of Charles II. English. 17th century. *Lent by Mr. Haynes.*

206.

PICTURE, said to represent the marriage of Charles II.; with letters K. B. (Katherine of Braganza). English. Dated 1665.
Lent by the Countess of Hopetoun.

207.

Box, representing on sides "The Death of Thisbe," "Narcissus," "Apollo and Daphne," and "Europa." English. Middle of 17th century. *Lent by the Countess of Hopetoun.*

208.

PICTURE, embroidered, with three figures in relief. English. 17th century. *Lent by the Countess of Hopetoun.*

209.

PICTURE, done in varieties of stitching. English. 17th century? *Lent by the Countess of Hopetoun.*

210.

CUSHION COVER, framed, embroidered on satin with pearls, rubies, and garnets. The history of Queen Esther and Mordecai is shown, and was worked by Abigail Moore, daughter and co-heiress of Luke Constable, of Swaffham, Norfolk, from whom it descended to her great nephew, Dr. Thurston, of Suffolk, Fellow of Caius College, Cambridge, who bequeathed it A.D. 1768 (with the rest of his property) to his cousin, Thomas Vertue Mott, of Barningham, Norfolk. English. About 1670. *Lent by Mrs. Mott.*

210A.

LOOKING GLASS, in embroidered frames; the figures are probably of Charles II. and Katherine of Braganza, of raised work. Lion and unicorn are depicted in upper corners, and a stag and a leopard in lower corners. English. 17th century.

Lent by Mr. Charles Seaward.

211.

EMBROIDERY on white satin, representing Deborah, Jael, Sisera, and Barak, with animals and flowers in relief. English. 17th century.

Lent by Mrs. Parry, of Sleaford.

212.

NEEDLEWORK Box, ornamented with embroidery. Dated 21st March, 1677. Signed Anne Greenhill. English.

Lent by Lady Charlotte Schreiber.

213.

EMBROIDERED CUSHION. Dated 1640. Signed M. C. English.

Lent by Lady Charlotte Schreiber.

214.

PIECE OF NEEDLEWORK in frame, glazed, representing the Virgin Mary, worked very minutely with coloured silks, and gold and silver passing. The crown is set with pearls. German. 17th century.

Lent by Mr. W. H. Verity.

215.

CASKET, with embroidery of figures, fruit, flowers, &c. 1650.

Lent by Miss Went.

216.

PIECE OF EMBROIDERY, representing the judgment of Solomon. 17th century. *Lent by Miss Went.*

217.

FRAMED PILLOW CASE, gold and colours on white linen. English. 17th century. *Lent by Mrs. Whitmore.*

218.

LOOKING GLASS FRAME, mounted in frame, jewelled, worked with silk of various colours, worked and signed by Ann Trevor. English. 17th century. *Lent by Mr. Charles H. S. Woodd.*

XVIII. CENTURY.

219.

LANDSCAPE WITH CATTLE, done in needlework with silk. Remarkable for correct design and blending of the colours. Cross stitch in silk on canvas. Dutch. 18th century.

Lent by Mr. J. Aked.

220.

FLOWERS executed in chenille work on satin (in frame). English. 18th century. *Lent by Mr. George M. Atkinson.*

221.

GROUP OF FLOWERS, worked in silk on white satin (in frame). English. 18th century. *Lent by Mr. George M. Atkinson.*

222.

TWO FIGURES (in frames), worked in silk. English. 18th century.

Lent by Mrs. Brodie, of Brodie.

223.

PIECE OF NEEDLEWORK (in frame) of the map of England and Wales, embroidered on white satin with coloured silks. This work was done by Miss Morris, of Daventry. English. 18th century.

Lent by Mr. L. M. Buttress.

223A.

SILK WORK ON SATIN. Map of England, with Britannia in right-hand corner. Border of flowers. Signed and dated, "Maria Coombes, 1796." *Lent by Mr. J. W. Luff.*

224.

PICTURE imitative of an etching, entitled "Vue de la Suisse," worked in fine stitches by Miss Linwood. English. Date 1782.

Lent by the Countess Delawarr.

225.

RUINS OF ATHENS, in needlework of black silk on white satin. English. 18th century. *Lent by Mr. John Robert Fernyhough.*

226.

PIECE OF NEEDLEWORK, in frame, glazed. The Ten Commandments, in French, with an inscription, "Judith Durvine, her work." English. Date 1726. *Lent by Mrs. Grellier.*

227.

TWO SMALL PICTURES done in black silk on white silk ground, by Miss D. Channer. English. Date 1787. *Lent by Mrs. C. Machin.*

228.

TWO PIECES OF NEEDLEWORK, embroidered on white satin, with coloured silks, in the form of a basket. English. 18th century.

Lent by Mrs. Pinkerton.

229.

TWO EMBROIDERIES, on white satin, with coloured silks, in oval gilt frames, glazed. Portraits of Lavinia and Amanda. English. 18th century. *Lent by Mrs. Pinkerton.*

230.

PIECE OF NEEDLEWORK, landscape, worked in black silk on white ground, in black frame, glazed. English. 18th century.

Lent by Miss Riggall.

231.

PAIR OF FIGURES, in long stitches of silk, on white satin, Lavinia and Amanda; framed. English. 18th century.

Lent by Lady Charlotte Schreiber.

232.

FRAMED NEEDLEWORK, Britannia holding a medallion of George III. and Queen Charlotte, with emblems around her, such as the British lion, the cap of liberty, &c. English. 18th century.

Lent by Lady Charlotte Schreiber.

233.

SQUARE PIECE OF EMBROIDERY, framed and glazed, representing our Saviour in the garden (worked on canvas). Second figure indistinct. English. Date 1722. *Lent by Mr. H. Speer.*

234.

PICTURE worked in human hair. English. 18th century.

Lent by Mrs. Vivian.

CLASS V.

SILKWORK ON NET, GAUZE, ETC.

XV. CENTURY.

240.

ANVAS EMBROIDERY, worked in cushion stitch, with green and salmon-coloured silks. Italian. 15th century.

Lent by Madame Castellani.

241.

NEEDLEWORK ON CANVAS. Two strips of work in long stitch silk embroidery. The ornament is composed of flowing arabesques. Italian. 15th century.

Lent by Madame Castellani.

242.

THREE PIECES OF DRAWN OPEN LINEN WORK; embroidered with red, green, and blue silk. Venetian. 15th century.

Lent by Mrs. MacCallum.

XVI. CENTURY.

243.

HIELD-SHAPED EMBROIDERY on canvas, in various coloured silks, with a green fringe. Italian. 16th century.
Lent by Madame Castellani.

244.

SILK AND GOLD THREAD EMBROIDERY, on four strips of canvas. Italian. 16th century. *Lent by Madame Castellani.*

245.

EMBROIDERY in cushion stitch of silk on canvas. The ornament consists of flowers and rich arabesques. Fringed. Italian. 16th century. *Lent by Madame Castellani.*

246.

STRIP OF CANVAS; with red, green, and yellow silk embroidery "au passé." Italian. 16th century. *Lent by Madame Castellani.*

247.

TWO SMALL BANNER SCREENS, formerly pieces of bed furniture. Fine home-spun linen, worked in drawn and cut work in silks. English. 16th century. *Lent by the Marquis of Hartington.*

248.

TWO SMALL CUSHIONS. Silk work on canvas. English. 16th century. *Lent by the Marquis of Hartington.*

249.

DOOR CURTAIN OF A GALLEY, embroidered with red and green silk in cross stitch on linen. The band in the centre is executed in cushion stitch, and drawn or cut work. Rhodian. 16th century.
Lent by Mons. Achille Jubinal.

250.

PIECE OF CREAM COLOURED SILK, with border of canvas embroidered in coloured silks. This is a fine specimen of cinque cento cushion stitch embroidery on silk canvas. Italian. 16th century.

Lent by Mrs. MacCallum.

251.

PIECE OF NET WORK, with arabesques embroidered in silk and outlined in gold. Italian. 16th century. *Lent by Mrs. MacCallum.*

XVII. CENTURY.

252.

EMBROIDERY on net, mounted upon a silver ground; the ornament is of arabesques, serpents, &c., in long and tent stitches. Venetian. 17th century.

Lent by the Countess of Carnarvon.

252A.

STRIP OF BROWN NET WORK embroidered in white cotton; part of the hangings of a Cardinal's bed. Italian. 17th century.

Lent by Mrs. Pitney Martin.

253.

NEEDLEWORK on open canvas, embroidered in coloured silk with flowers, &c., in long stitch. Venetian. 17th century.

Lent by Colonel Sir Charles Russell, Bart., V.C., M.P.

254.

NET WORK, embroidered in long stitch with silks and gold, of fine design. Mounted on red silk. Italian. Early 17th century.

Lent by Mons. Spitzer.

255.

SCARF, with silk fringe, embroidered in oriental floss silk stitches with coloured silks and gold. Indian.

Lent by Mrs. Thomas Woolner.

CLASS VI.

SAMPLERS.

266.

STRIP OF SAMPLER WORK. English. 17th century.
Lent by Mrs. Baynes.

267.

SAMPLER WORK, bearing inscription: "Dona Antonya Garcya Ramyrez Hyia De Don Alonso Garcya Ramyrez. y De Dona Antonya Cornnexo." Spanish. 17th century.
Lent by Mons. Levy.

268.

ELABORATE SAMPLER. English. 17th century.
Lent by Miss Martineau.

269.

SAMPLER, worked in coloured silk by Anna Bockett. English. Date 1658. *Lent by Mr. Charles H. S. Woodd.*

270.

SAMPLER. A specimen of a domestic sampler of the last century. English. Date 1761. *Lent by Mrs. George Wallis.*

CLASS VII.

HAND-WORKED TAPESTRY.

XV. CENTURY.

280.

THREE PIECES OF TAPESTRY which have been used for ornamental altar drapery, one 8 ft. 4 in. in length, the other two 4 ft. 2 in. each. The pattern consists of interlacings of fruit and flowers. English. 15th century.

Lent by Rev. G. C. Clements.

281.

ALTAR CLOTH, embroidered with silk tapestry work, representing the Life of Our Saviour. This is an example of various uses of tent stitch. French? 15th century. *Lent by Mons. Achille Jubinal.*

282.

SQUARE PIECE OF NEEDLEWORK TAPESTRY, representing Israelites gathering manna; in the foreground is the figure of Melchizedek giving bread and wine to Abraham. German. Date 1421.

Lent by Mons. Achille Jubinal.

XVI. CENTURY.

283.

HAIR COVER, worked in irregular cushion stitches in silk. English. 16th century.

Lent by the Marchioness of Exeter.

284.

CLOTH, composed of compartments of hand-work tapestry, with a frame of black satin embroidered in coloured silks, with a broad border of silk and chenille; curious work. French. 16th century.

Lent by Mons. Spitzer.

285.

BAND OF TAPESTRY "au petit point," or small tent stitch, with subjects representing incidents of country life. French. 16th century.

Lent by Mons. Spitzer.

286.

BAND OF TAPESTRY "au petit point," in silk and wool on canvas, worked in compartments in which are representations of the seasons of the year in frames. French. 16th century. *Lent by Mons. Spitzer.*

287.

BAND OF TAPESTRY, "au petit point," in silk and wool on canvas, worked around compartments which are not filled in. The border is composed of a frieze of figures and flowers. French. 16th century.

Lent by Mons. Spitzer.

287A.

PIECE OF HAND-WORKED TAPESTRY of coloured wools worked into coarse linen, in rough tent stitches arranged to resemble fish-bone and other stitches. The arms of Katherine, daughter of Lawrence Lord Oliphant, and wife of G. Dundas, A.D. 1532, appear in the centre between two oval medallions, the upper one of which is encircled with the inscription "Paul sayng to Temothe tak a lytl vyn to comfort stomortsc;" the lower one, with "The Lord commandes the to break ye breade and gyf yt ye hongrie." The whole is surrounded by a series of scriptural quotations in quaint letters. Scotch. 16th century.

Lent by Mr. Robert Dundas.

XVII. CENTURY.

288.

PIECE OF WALL DECORATION, TAPESTRY WORK, in silks, representing flowers, birds, &c. Italian. 17th century.

Lent by the Countess of Carnarvon.

288A.

PART OF THE COVER OF A SOFA, in tapestry work on coloured silks of cross stitches, representing Perseus with Medusa's head. Italian. 17th century. *Lent by Lady Holland.*

289.

LARGE TABLE COVER, embroidered with silks in cushion stitch. Italian. 17th century. *Lent by Lady Holland.*

289A.

LARGE SCREEN. Italian design. The work is done in worsted tent stitches on canvas. 18th century. *Lent by Lady Holland.*

290.

PILLOW OF TAPESTRY WORK. In the centre is a medallion representing Esther and Ahasuerus; the embroidery is in silk and wool in cushion stitch. The border is of flowers. French. 17th century.
Lent by Mons. Achille Jubinal.

291.

PIECE OF TAPESTRY, worked with coloured wools, with silver fringe. French. 17th century. *Lent by Mr. Augustus Savile Lumley.*

292.

COVERLET of tapestry work in floss silk. A group of flowers is depicted in centre. Venetian. 17th century.
Lent by Mr. Augustus Savile Lumley.

293.

PILLOW-CASE OF TAPESTRY WORK, in silks and wool, done in cushion stitch, tent stitch, and knotting. Italian. 17th century.
Lent by Mr. Stannard Warne.

294.

VALENCE OF TAPESTRY WORK, on a green ground, with scrolls, birds, &c. Venetian. 17th century. *Lent by Mr. Stannard Warne.*

295.

TAPESTRY WORK, in blue, red, and white vandykes, worked in a kind of cushion or "filling in" stitch with worsted. Italian. 17th century. *Lent by Mr. Stannard Warne.*

XVIII. CENTURY.

296.

PIECE OF TAPESTRY WORK showing an arrangement of tent stitches in wool. Dutch. 18th century.

Lent by Monsieur Tonkheer J. Six.

297.

SCREEN PANEL, in tapestry. English. 18th century.

Lent by Mr. Stannard Warne.

298.

PIECE OF WORSTED WORK for a fire screen. The ground is in cushion stitch; the ornament in a kind of long stitch. Dutch. 18th century. *Lent by Mons. L. M. Beels van Heemstede.*

CLASS VIII.

SILK EMBROIDERIES ON MUSLIN, FINE LINEN, AND OTHER THIN TEXTURES.

XIV. CENTURY.

300.

GIRL'S JACKET of green silk network, with golden arabesques worked into it. Italian. Assigned to late 14th century, but probably of 17th century.

Lent by Mr. Frederick Leighton, R.A.

XV. CENTURY.

301.

EMBROIDERY IN BACK STITCHING ON LINEN. Italian. 15th century.

Lent by the Countess Brownlow.

302.

SILK EMBROIDERY, worked in herring-bone and chain stitches on canvas in various colours. This specimen came from Granada, which town was celebrated during the sway of the Moorish kings for its embroideries in silk. Moresque. 15th century.

Lent by Baron Davillier.

303.

RED SILK EMBROIDERY in tent stitch on coarse linen, representing sirens and amorini. The design of this work is in the style of Nicoletto da Modena. Italian. 15th century. *Lent by Baron Davillier.*

304.

MUSLIN PILLOW embroidered in silk. Venetian. 15th century.
Lent by Mons. Achille Jubinal.

305.

CALICO CUSHION, for a seat in a galley of one of the Knights of Rhodes, embroidered with coloured green and red silks. The ground and intermediate parts of the design are worked in cushion stitch. The ornaments in satin stitch. Rhodian. 15th century.
Lent by Mons. Achille Jubinal.

306.

LINEN CLOTH, of which the borders are of gold and silk embroidery. The cloth is fringed with gold lace. Italian. 15th century.
Lent by Mr. Frederick Leighton, R.A.

307.

PIECE OF SILK EMBROIDERY "au passé" upon muslin. Venetian. 15th century. *Lent by Countess Somers.*

308.

FINE LINEN NAPKIN, with bands of fine embroidery, worked in green and yellow silks. Italian. 15th century.
Lent by Mons. Spitzer.

309.

LINEN SASH, with border embroidered in red silk. At each end of the sash are Hebrew characters of the same work. This specimen is uncommon. Italian. 15th century. *Lent by Mons. Spitzer.*

XVI. CENTURY.

310.

FOUR SPECIMENS OF VENETIAN LINEN EMBROIDERY, OR DRAWN AND CUT WORK, worked in red silk on white linen. Italian. 16th century.

Contributed by H.R.H. the Princess Christian, belonging to the Hon. Mrs. Monsell.

311.

CALICO CUSHION, for a seat in a galley of the Chevaliers of Rhodes, embroidered with green, red, blue, and yellow silks. Rhodian. 16th century. *Lent by Mons. Achille Jubinal.*

312.

BATISTE POCKET HANDKERCHIEF, embroidered with red silk work in tent stitch; the ground is filled in with back stitching. Venetian. 16th century. *Lent by Mons. Achille Jubinal.*

313.

PILLOW CASE of linen, embroidered with blue silk. The insertions are of Guipure lace. The edging has remarkable buttons and button-holes on it. Venetian. 16th century.

Lent by Mons. Achille Jubinal.

314.

PILLOW CASE of linen, embroidered with red silk, with insertions of Guipure lace. Venetian. 16th century.

Lent by Mons. Achille Jubinal.

315.

CONVENTUAL WORK of red silk embroidery, closely worked upon linen bought at Corfu. 16th century.

Lent by Captain Langford, R.N.

316.

TABLECLOTH OF LINEN, with borders of yellow silk embroidery in fine cushion stitch. The arms represented are those of Leon and Castille. Spanish. Early 16th century.

Lent by Mr. Frederick Leighton, R.A.

317.

SQUARE OF WHITE LINEN, embroidered with pink silk work representing the double headed eagle under a crown, at the corners. Spanish. 16th century. *Lent by Mr. Frederick Leighton, R.A.*

318.

PART OF BED FURNITURE. Blue and "ecrue" silk on linen "au passé." Milanese. Early 16th century. *Lent by Mrs. MacCallum.*

319.

PIECE OF MAGLIA EMBROIDERY, coloured silks. Italian. 16th century. *Lent by Mrs. MacCallum.*

320.

LINEN, embroidered in silk, with small squares of lace insertion. This specimen is rare on account of the silk embroidery. Thread was more generally used. Late 16th century. *Lent by Mrs. MacCallum.*

321.

TWO STRIPS OF RED SILK EMBROIDERY ON LINEN, in drawn work and tent stitching. Venetian. 16th century.

Lent by Mrs. MacCallum.

322.

STRIP OF YELLOW LINEN, embroidered in plain red stitching. Italian. 16th century. *Lent by Mrs. MacCallum.*

323.

PART OF THE TRIMMING TO AN ALTAR. White linen, with red and yellow silk in tambour stitch and gold wire embroidery. Italian. 16th century. *Lent by Mrs. MacCallum.*

324.

FINE LINEN TABLE CLOTH, embroidered in light blue, salmon-coloured, and golden silks, "au passé," with a fringe silk. An exquisite specimen of work and colour, displaying an excellent effect by means of the horizontal, perpendicular, and oblique layings of the stitches. Called Venetian. 16th century. Probably Turkish. 19th century. *Lent by Mons. le Comte Philippe de St. Albin.*

325.

PIECE OF NEEDLEWORK, embroidered with black silk. Italian. 16th century. *Lent by the Countess Somers.*

326.

PIECE OF NEEDLEWORK on fine linen, embroidered with red silk on white ground. Italian. 16th century. *Lent by the Countess Somers.*

327.

TABLE CLOTH OF LINEN, with two wide stripes and border embroidered in blue and yellow silk, with a fringe to match; work done in an arrangement of back stitches. Venetian. 16th century. *Lent by Mons. Spitzer.*

328.

BAND OF LINEN, embroidered in red silk. Italian. 16th century. *Lent by Mons. Spitzer.*

329.

THREE PIECES OF FINE LINEN, embroidered in red silk, representing the Seasons. Conventual work. Italian. 16th century.

Lent by Mons. Spitzer.

330.

SMALL NAPKIN OF FINE LINEN, embroidered in red silk, remarkable for its preservation. Italian. 16th century. *Lent by Mons. Spitzer.*

331.

LINEN BAND, embroidered with red silk ornament of foliage and knots. Italian. 16th century. *Lent by Mons. Spitzer.*

332.

MANTLE IN LINEN, embroidered with red silk fringed with silk. Italian. 16th century. *Lent by Mons. Spitzer.*

333.

SMALL FINE LINEN TABLECLOTH, embroidered in silk, with a lace border. Spanish or Italian. 16th century. *Lent by Mons. Spitzer.*

XVII. CENTURY.

334.

BRIDE'S WEDDING HANDKERCHIEF of fine linen, embroidered in sampler stitches in black silk. Friesland. 1666.

Lent by Madame Bischop.

334A.

TWO PIECES OF FINE LINEN, worked in red and green silks. The lower specimen shows a beautiful and noteworthy arrangement of back and cross stitches. Italian. 17th century.

Lent by the Marquis of Hartington.

335.

LINEN STRIP embroidered in red silk, bought at Corfu. This shows an arrangement of tapestry stitch worked on a closely woven fabric, with portions done in satin stitch. Probably Greek. 17th century.

Lent by the Hon. Mrs. Lowther.

336.

SQUARE OF EMBROIDERY. Italian. Early 17th century.

Lent by Mrs. MacCallum.

337.

WHITE NETWORK embroidered in gold and coloured silks, with gold fringe. Polish. 17th century. *Lent by Mons. Spitzer.*

XVIII. CENTURY.

338.

APRON. Muslin, embroidered with coloured silks, silver and gold. French. 18th century.

Lent by Madame Castellani.

339.

MUSLIN BORDER OF A PETTICOAT, done in tambour work in coloured silks; the ornament consists of a flowing wreaths of flowers. French. 18th century. *Lent by Mons. Achille Jubinal.*

340.

EMBROIDERY in silk and gold on muslin. English. 18th century.

Lent by Miss Martineau.

341.

SCARF, embroidered on a green pushmena ground, with gold lace fringe. Indian. 18th century. *Lent by Mrs. Alfred Morrison.*

341A.

TWO GREEN CLOTH CUSHIONS, embroidered in long stitches of silk, displaying an emblazonment of arms. Dutch. 18th century.

Lent by Mons. J. Boas Berg.

ORIENTAL, UNDATED.

342.

TWO PIECES OF EMBROIDERY, said to be used by women as trousers. Persian. *Lent by Madame Blumenthal.*

343.

CURTAIN of silk embroidery on muslin, with insertions of coloured ribands. Algerian. *Lent by Madame Blumenthal.*

344.

SHAVING CLOAK AND NAPKIN, embroidered in silk tambour stitch on cashmere. Worn by Turkish bridegrooms on their wedding day, when they are shaved in presence of their friends.

Lent by Madame Blumenthal.

345.

CLOTH OF EMBROIDERED SILK in square compartments, on canvas, lace edging. Old Persian. *Lent by Mons. Achille Jubinal.*

346.

FOUR PIECES OF FINE OLD PERSIAN EMBROIDERY of silk on linen and Indian muslins, in arrangements of tent and quilting stitches. These squares are used generally in the East by ladies in which to envelope their clothes when not in use. They were employed sometimes as the outer coverings to presents of fine shawls, &c. In modern days squares of rich damask embroidered with gold are used instead.

Lent by Mrs. MacCallum.

347.

SQUARES OF EMBROIDERY, silk on linen, and Indian muslins, "au passé," of old Syrian work. This style of embroidery is found occasionally on old pieces of Damascus work, as well as on specimens from the Grecian archipelago and Constantinople.

Lent by Mrs. MacCallum.

348.

ANTIQUE DAMASCUS EMBROIDERIES. The designs resemble in style the Persian pieces of work; the stitch, however, is different to that of the Persian specimens. This work is executed upon home spun linen with raw silk; both sides are alike. The stitches are long stitches worked horizontally, with small tent stitches taken up diagonally outlined with finely drawn stitches. The pattern upon the surface is obtained by the weaving or rather the working into the tent stitches of a loose thread. *Lent by Mrs. MacCallum.*

349.

RARE PIECE OF PERSIAN EMBROIDERY. Probably 14th century.

Lent by Mrs. MacCallum.

350.

PIECE OF TURKISH WORK. A shaving cloth.

Lent by Mrs. MacCallum.

351.

THREE TURKISH PIECES OF EMBROIDERY.

Lent by Mrs. MacCallum.

352.

TWO ANTIQUE TURKISH SCARVES. *Lent by Mrs. MacCallum.*

353.

GOLD EMBROIDERY in chain stitch on red silk crape. Algerine.

Lent by Mr. Val Prinsep.

354.

TWO PIECES OF NEEDLEWORK, of white ground embroidered with coloured silks, &c. Turkish. *Lent by Sir M. D. Wyatt.*

355.

PIECE OF NEEDLEWORK, embroidered with coloured silk, on a green ground. *Lent by Sir M. D. Wyatt.*

356.

TWO PIECES OF DAMASCUS EMBROIDERIES.

Lent by Mrs. MacCallum.

CLASS IX.

Silk Work on Coarse Linen Grounds.

XV. CENTURY.

360.

PIECE of Silk and Gold Thread Needlework, in perpendicular cushion stitch throughout on coarse linen. Moses Kneeling before the Burning Bush. English. 15th century. *Lent by Mrs. Elsted.*

XVI. CENTURY.

361.

COARSE Linen, embroidered in silk with water flowers of pale yellow on a deep yellowish ground. Italian. 16th century. *Lent by Madame Castellani.*

362.

Screen $3\frac{1}{4}$ yards long, embroidered in silk on coarse linen, surrounding a piece of Genoese brocaded velvet. English. Elizabethan period. *Lent by the Marquis of Hartington.*

363.

COVER embroidered on coarse linen with coloured silk in long stitch on gold ground, which is of wavy couching in passing. Spanish. 16th century. *Lent by Mrs. Alfred Morrison.*

364.

WALL HANGING in gold, silver, and silk, on coarse linen. Italian. 16th century. *Lent by the Marquis of Northampton.*

365.

WALL HANGING of coarse linen with arabesques and mythological figures embroidered in long stitch with silk, on a diapered ground of silver and gold. Italian. 16th century.

Lent by the Marquis of Northampton.

366.

SQUARE PIECE OF EMBROIDERY in gold, silver, and silks, on coarse linen, representing a king fishing and presenting a fish to a lady, whose head and neck are ornamented with pearls. A remarkable specimen. Italian. 16th century. *Lent by the Marquis of Northampton.*

367.

EMBROIDERY in gold and silver, on coarse linen; birds, flowers, and arabesques. Italian. 16th century.

Lent by the Marquis of Northampton.

368.

WALL HANGING, silk, in long stitch, on coarse linen and gold thread diaper brocade. Bacchante and other figures; the central picture representing a wizard. Italian. 16th century.

Lent by the Marquis of Northampton.

369.

CHAPEL CUSHION COVER, velvet with border of silk, on coarse linen. The "couchings" are of both silk and gold thread. Mexican? 16th century. *Lent by the Marchioness of Salisbury.*

XVII. CENTURY.

370.

CURTAIN worked in red and blue worsted, upon a diapered gold ground, Vandyke and riband pattern, fringed with floss silk. Italian. 17th century.
Lent by H.R.H. the Princess Mary Duchess of Teck.

371.

CURTAIN worked in wool and floss silk on a coarse linen; Vandykes of red, maroon, white, yellow, and black; curious cross stitch; the border is cut out. Italian. 17th century (?)
Lent by H.R.H. the Princess Mary Duchess of Teck.

372.

SMALL TABLE COVER. *Punto francese.* Silk on coarse linen. Italian. 17th century. *Lent by Madame Blumenthal.*

373.

COVERLET, worked in long stitch with silver wire "couchings" on coarse linen. Persian design. Spanish. 17th century.
Lent by Mr. G. P. Boyce.

374.

QUILT, made for an Archbishop of Toledo. Silk worked on linen, in long stitch, giving the appearance of chain stitch. Parts of the ornaments have been pressed after the manner of the *opus Anglicum.* Spanish. 17th century. *Lent by Lady Cornelia Guest.*

375.

VALANCE, embroidered in coloured silks in long stitch upon a floss silk "laying," and bound with red silk braid. Birds, flowers, and animals. Venetian. 17th century. *Lent by Lady Holland.*

376.

BED QUILT, embroidered in coloured silks, and bound with yellow silk braid. Floral design. Venetian. 17th century.
Lent by Lady Holland.

377.

TABLE COVER, of coarse linen, embroidered in floss silk, with arabesques. Venetian. 17th century. *Lent by Lady Holland.*

378.

WALL HANGING of coarse linen and brocade, embroidered with silk in long stitch. Four figures and a central picture are represented in a frame. Italian. 17th century. *Lent by Marquis of Northampton.*

379.

BED COVER OF CANVAS, embroidered in silk cushion stitch. The floss silk is "laid." Genoese. 17th century.
Lent by Baroness Mayer de Rothschild.

380.

CLOTH OF GREEN SILK with figures, animals, birds, and ornaments embroidered in coloured silks. Border and medallion are shown in the centre, with a pelican between two Cupids bearing a crown, also of the same work. This specimen shows floss silk layings by quilting stitches, various uses of cushion stitches, tent stitches, &c. The wig of one of the figures is done in a species of basket work stitch in floss silk. Spanish. 17th century. *Lent by Mons. Spitzer.*

381.

BED CURTAIN lined with light blue satin, embroidered with coloured silks in feather stitch and gold couchings. Indo-Portuguese. 17th century. *Lent by the Marchioness of Waterford.*

XVIII. CENTURY.

382.

QUILT of linen with silk embroidery in floss silk layings and long stitch. Venetian. 18th century.
Lent by Mr. R. Nevitt Bennett.

383.

CURTAIN of coarse canvas. Imperial arms in centre, upon a light blue ground, with a floral border, are worked in floss silk. 18th century. *Lent by Mr. Vivian Graham.*

384.

COVERLET. Floss silk ornament upon gold back ground. Indo-Portuguese. *Lent by Captain Wasey, R.N.*

CLASS X.

EMBROIDERY IN CREWELS.

XVI. CENTURY.

390.

WORK IN CREWELS, on linen, showing large foliage and flowers in coloured wools, 11 ft. 4 in. by 3 ft. 6 in. English. 16th century. *Lent by Mr. G. P. Boyce.*

XVII. CENTURY.

391.

CURTAIN, worked in crewels on twilled cotton. English. 17th century. *Lent by Mrs. Bouverie-Pusey.*

392.

QUILT (white linen) embroidered with crewels. English. 17th century. *Lent by Lady Buxton.*

393.

CURTAIN of embroidery on canvas in crewels. Various "long" stitches are used, and portions, such as the feathers of the birds, display adaptations of long stitch. English. 17th century.

Lent by Captain Cockayne Cust.

394.

PIECE OF CURTAIN, embroidered in worsted or crewel on linen ground. English. Early 17th century.

Lent by the Marchioness of Exeter.

395.

PIECE OF NEEDLEWORK. Yellow ground, worked with red, green, and black thread, in crewels. English. 17th century.

Lent by Hon. George Fortescue.

396.

CURTAIN, embroidered in green crewels on white twill. English. 17th century. *Lent by the Marquis of Hartington.*

397.

EMBROIDERY ON LINEN, in brown and blue crewels. English. 16th century. *Lent by Mrs. Legh.*

398.

CURTAIN, in blue on white linen crewel work. English. 17th century. *Lent by Mrs. Mott.*

398A.

LARGE WHITE TWILLED CURTAIN, worked with floral ornament in green and blue and yellow crewels. English. 16th century.

Lent by Mrs. Duckworth Nelson.

399.

CURTAIN WORKED IN CREWELS. English. 17th century.

Lent by the Marquis of Northampton.

400.

CHAIN STITCH WORK IN CREWELS ON LINEN; two pieces. English. Early 17th century. *Lent by Mr. W. Watkin Old.*

401.

PIECE OF NEEDLEWORK, in worsted chain stitch. White ground, embroidered in parts with coloured silk flowers, &c. English. 17th century. *Lent by Miss Rooke.*

402.

EIGHT COTTON TWILL CURTAINS, embroidered with crewel work in high relief. Welsh. 17th century. *Lent by Lady Watkin Wynn.*

XVIII. CENTURY.

403.

COAT OF NEEDLEWORK, in four pieces. Chain stitch embroidery in worsted on twilled cotton. English. 18th century. *Lent by the Hon. George Fortescue.*

404.

PIECE OF BED FURNITURE. White groundwork embroidered with coloured crewels. English. Early 18th century.

Lent by Miss Gape.

405.

"AMY ROBSART" work curtain, done in crewels on linen. English. Early 18th century. *Lent by Dowager Duchess of Northumberland.*

CLASS XI.

EMBROIDERY IN COLOURED BRAID AND SILKS, CHIEFLY UPON LINEN AND COTTON GROUNDS.

XV. CENTURY.

415.

AN AZTEC CHIEF'S ROBE of coarse cotton, embroidered in a weaving stitch in coloured silks and down, representing grotesque birds, figures, &c., in the style of the *opus pectineum*. Mexican. 15th century.

Lent by Mr. Julian Marshall.

416.

EMBROIDERED LEATHER PANEL. Italian. 15th century.

Lent by Mr. Stannard Warne.

XVI. CENTURY.

417.

TWO STRIPS OF ANCIENT EMBROIDERY upon camlet, in worsted. These are fine specimens of needlework, and were formerly used as coverings for walls. French or Italian. Probably early part of 16th century.

Lent by Her Majesty the Queen.

418.

WHITE HANDKERCHIEF embroidered with cord. Italian. 16th century. *Lent by Mons. Achille Jubinal*

419.

FRONT OF A BODY in linen, with its collar and back in two pieces, with blue linen appliqué, embroidered with black silk, in button-hole or embroidery stitch; the lace ruffle, finely plaited, is joined to two pieces of embroidery, the body bears the monogram M. H. This is a specimen of a German provincial dress. 16th century.

Lent by Mons. Achille Jubinal.

420.

TWO PIECES OF GREEN CLOTH, from the hangings of a bed, embroidered in floss silk work and with green silk cords. French. End of the 16th century. *Lent by Mons. Paul Recappé.*

XVII. CENTURY.

421.

TWO GERMAN RUFFS; silk and cotton embroidery on linen, similar to No. 419. Nuremberg. 17th century.
Lent by Madame Blumenthal.

422.

CURTAIN of linen, with tambour stitch silk embroidery. Chinese. 17th century. *Lent by Mrs. Latimer Nichol.*

423.

RED SATIN COVERLET with white cord embroidery. English. 17th century. *Lent by the Countess Delawarr.*

424.

TWENTY-SEVEN SMALL PIECES OF SILK NEEDLEWORK, on linen. English. 17th century. *Lent by Miss Gape.*

425.

CURTAIN of white twill, embroidered in red silk. Italian. 17th century. *Lent by the Marquis of Hartington.*

426.

LINEN DRESS, with black silk embroidery. English. 17th century.
Lent by Sir Charles Isham, Bart.

427.

WHITE LINEN JACKET, with piqué and cord embroidery. English. 17th century. *Lent by Sir Charles Isham, Bart.*

428.

ALTAR FRONTAL of linen, embroidered "au passé," in ornaments and various devices. Centre subject is the Annunciation. French. 17th century. *Lent by Mons. le Comte P. de St. Albin.*

429.

WHITE CLOTH, embroidered in yellow silk. Centre consists of a rose ornament, with palms in the corners and border. Spanish. 17th century. *Lent by Mons. Spitzer.*

XVIII. CENTURY.

430.

QUILT of yellow cotton, embroidered with yellow silk. English. 18th century. *Lent by the Countess Beauchamp.*

431.

EMBROIDERED PIECE OF NANKIN, with transferred chintz flowers; worked by Lady Cotton, of Combermere Abbey, 1750. English. 18th century. *Lent by the Dowager Marchioness of Downshire.*

432.

COUVREPIED, in cotton, with embroideries of floss silk, representing six figures of men, three of whom stand above the coat of arms of Leon and Castile; the motto "Vivā España" being below. An inscription runs round the border: "Vivā Don Carlos III. por la Gracia De Dŝ Rey de Castilla, de Leon, de Aragon, de las dos Sicilias, &c., &c." Spanish. 18th century. *Lent by Mons. Paul Recappé.*

433.

PIECE OF YELLOW AND RED SILK EMBROIDERY on coarse linen, from Morocco. 18th century. *Lent by the Earl of Roden.*

434.

RUSSET-COLOURED SILK GROUND, with white linen embroidery. Welsh. 18th century. *Lent by Lady Watkin Wynn.*

ORIENTAL. UNDATED.

435.

EMBROIDERED LINEN CUSHION, done in tambour silk stitch. Part of a complete suite which is at Knole Park, Sevenoaks. Chinese. *Lent by the Countess Delawarr.*

436.

QUILT of white cambric, embroidered with coloured silks in tambour stitch, suggestive of the inlaid Pietre Dure of the Taj Mehal at Agra. Indian. *Lent by the Marquis of Hartington.*

437.

COUNTERPANE embroidered similar to 436.

Lent by Monsieur Tonkheer J. Six.

438.

PAIR OF COTTON STOCKINGS embroidered with coloured silks in long stitch. Dutch. 18th century.

Lent by Monsieur Tonkheer J. Six.

CLASS XII.

APPLIQUÉ.

XVI. CENTURY.

444.

CUSHION COVER of white silk, with pieces of cross-stitch work on canvas *appliqués*, with gold twist on the outlines. English. 16th century.

Lent by H.R.H. the Princess Mary, Duchess of Teck.

445.

ALTAR FRONTAL of red satin with linen *appliqué*, and fine passing and coloured silk embroidery. The gold fringe is remarkable. Italian. Early 16th century. *Lent by Sir William Drake.*

446.

ALTAR FRONTAL of green silk, with the Ascension embroidered in a rayed medallion. The scrolls and pattern are *appliqués* of yellow, red, and white. The design is fine velvet. Italian. 16th century.

Lent by Sir William Drake.

447.

TWO PIECES OF APPLIQUÉ on silk, with the outlines done in cotton cord, which is laid. This work decorated a chair which was carved by the wood sculptor Berruguete. Spanish. 16th century.

Lent by Lady Cornelia Guest.

448.

ONE CHAIR CUSHION AND BACK. Brown velvet with tapestry *appliqués*. (Two pieces.) English. Late 16th century.

Lent by the Marquis of Hartington.

449.

PIECE OF GREEN CLOTH BED HANGING, with *appliqué* work of coloured embroideries. French. 16th century.

Lent by Mons. Paul Recappé.

450.

CUSHION, *appliqué* work of velvet on gold lama. Elizabethan. English. 16th century. *Lent by the Marchioness of Salisbury.*

451.

TWO CUSHION COVERS of black velvet, with men and animals, &c., worked in silk on canvas *appliqués*. English. 16th century.

Lent by the Marchioness of Salisbury.

452.

CUSHION of velvet and yellow silk, with *appliqué* work. English. 16th century. *Lent by the Marchioness of Salisbury.*

453.

ALTAR FRONTAL of red velvet, with panels and medallions containing figures of saints in *appliqué*. Italian. 16th century.

Lent by Mons. Spitzer.

454.

ALTAR FRONTAL of red velvet, with *appliqué* embroideries of medallions, coronets, cardinal's hats, and other devices worked in gold thread. Italian. 16th century. *Lent by Mons. Spitzer.*

No. 446. A PORTION OF AN ALTAR FRONTAL.

Lent by Sir W. Drake.

455.

ALTAR FRONTAL of red velvet, embroidered with ornaments in gold and silk *appliqués;* a border of twisted ribbons encircles the frieze and the face. Italian. 16th century. *Lent by Mons. Spitzer.*

456.

COVERLET of red silk damask, with ornaments of coloured silk, and diaper pattern of interlaced "Ç's" and hearts, *appliqué.* Said to be French work, and to have belonged to a Cardinal de Lorrain. 16th century. *Lent by Mons. Spitzer.*

457.

LARGE RED VELVET BED COVER OR PORTIÈRE, with gold lama *appliqué,* outlined with passing; the arms of a cardinal are represented. Part of the work is painted. Genoese. 16th century.
Lent by Mr. Stannard Warne.

458.

CHAIR COVER. Italian. 16th century.
Lent by Mr. Stannard Warne.

459.

SPECIES OF APPLIQUÉ WORK. Piece of wall hanging. The velvet and yellow silk are sewn together like mosaic work. The materials have been so carefully cut, that the cuttings of the velvet may probably have served for "applications" to those of the lama, which being cut precisely in a reverse pattern, may have served as a ground on which to fit the velvet. Venetian. 16th century.
Lent by the Marchioness of Waterford.

XVII. CENTURY.

460.

CHAIR-COVER, silk work, *appliqué* on velvet and gold. Italian. 17th century. *Lent by Madame Blumenthal.*

461.

ALTAR FRONTAL, ornamental work, *appliqué* to silver lama. The arabesques are done in gold couchings and floss silk layings. Roman. 17th century. *Lent by Madame Blumenthal.*

462.

COVERLET. The white silk ground is modern; the embroideries, executed in coloured floss silks and gold, and representing scrolls and foliage, are *appliqué*. In the centre is a hunting subject within a medallion. The embroideries are Venetian. 17th century.
Lent by the Countess Brownlow.

463.

ALTAR FRONTAL of white silk damask, very rich embroideries of gold lace and passing in broad and massive couchings, with the arms of Castile, &c., *appliqué*. Spanish. 17th century.
Lent by the Countess Brownlow.

464.

LARGE PIECE OF EMBROIDERY. Strips of ornamental linen *appliqué* work, bordered with floss silk layings upon silk canvas ground, alternated with steel-coloured silk. Beautiful design. Italian. 17th century. *Lent by Lady Drake.*

465.

NEEDLEWORK done on canvas, in worsted and silk *appliqué* to blue damask, 2½ yards along. Date, 1647.

Lent by the Marquis of Hartington.

466.

PART OF A CANOPY, with three figures, whose dresses are done in passing applied to black velvet. The figures have been recently mounted on black velvet, and are alternated with panels bearing monogram H. C., and an escutcheon with three stags' heads. The upper parts are done in gimp work. The fringe is remarkable. Italian. 17th century. *Lent by the Marquis of Hartington.*

467.

CANVAS worked with silk. "A Tode of the Sea." *Appliqué* on velvet. English. 17th century. *Lent by the Marquis of Hartington.*

468.

APPLIQUÉ WORK of good design on red velvet. Two pieces. Italian. 16th century. *Lent by the Marquis of Hartington.*

469.

SMALL VALANCE of crimson velvet embroidery, *appliqué* to gold lama, with yellow and gold gimp outlines. Italian. 17th century.

Lent by Lady Holland.

470.

TABLE COVER BORDER of *appliqué* work on green velvet, thickly outlined in coarse twisted cord. Italian. 17th century.

Lent by Lady Holland.

471.

VALANCE, of crimson velvet *appliqué* to gold lama. Italian. 17th century. *Lent by Lady Holland.*

472.

VALANCE, embroidered with white silk *appliqué*, and gimp work, on green silk damask with silk fringe. Italian. 17th century.

Lent by Lady Holland.

473.

BACK OF BED, green silk damask embroidered with white satin. Italian. 17th century. *Lent by Lady Holland.*

474.

VALANCE of green ground, embroidered with coloured silk, &c. French-Norman. 17th century.

Lent by Mr. Augustus Savile Lumley.

475.

PIECE OF GENOESE APPLICATION VELVET on satin. Part of a suite similar to some at Warwick Castle. 17th century.

Lent by Mrs. Millais.

476.

WALL HANGING, mounted on canvas with red velvet and coloured silk *appliqué* to gold lama. Sicilian. 17th century.

Lent by the Countess Somers.

477.

CURTAIN OR HANGING, in red silk. The embroideries are of gold in very high relief, *appliqué*. This work, which slightly resembles sculpture, also resembles in character Alençon lace, with this exception, that the mouldings or bands which in the lace are of horsehair are in this work of brass wire. Italian. 17th century.

Lent by Mons. Spitzer.

XVIII. CENTURY.

478.

PIECE OF NEEDLEWORK *appliqué.* Linen and silk on muslin. Busts are depicted in compartments. Italian. 18th century. *Lent by Mrs. Latty Bickley.*

479.

TWO LARGE PANELS OF EMBROIDERY in braid and silk, and velvet *appliqué*, on a kind of black serge. English. Beginning of 18th century. *Lent by the Countess Delawarr.*

480.

TABLE COVER. A kind of mosaic work of gold lama and red velvet with *appliqué* work in coloured silks. Italian. This is similar in character to No. 459. 18th century. *Lent by Lady Holland.*

481.

VALANCE of blue satin, embroidered with white satin *appliqué* outlined with gimp. English. 18th century.
Lent by the Countess of Shrewsbury.

482.

ALTAR FRONTAL in white satin, with embroidered scrolls of ornament in feather and long stitch, running perpendicularly, and *appliqué* to the ground. Both border and fringe are notable. Italian. 18th century. *Lent by Mons. Spitzer.*

483.

TWO PIECES OF PATCHWORK in coloured calicos, from the Château de Montmorency. The patterns are obtained by white cord sewing. French. 18th century. *Lent by Mr. James Tissot.*

484.

APPLIQUÉ NEEDLEWORK in worsted on linen. Two panels. Italian. 18th century. *Lent by Mr. Stannard Warne.*

484A.

BED COVER. Silk damask embroidery *appliqué*. Italian. 18th century. *Lent by the Hon. Mrs. J. Stuart Wortley.*

CLASS XIII.

EMBROIDERIES ON VELVET.

XVI. CENTURY.

485.

COVERLET OF GREEN VELVET. Animals, birds, trees, &c., executed in coloured floss silk layings and gold passing. Chinese. 16th century.

Lent by Marchioness of Salisbury.

486.

PIECE OF WALL HANGING, embroidered on canvas with coloured silks and velvet in tent and cushion stitch. Italian. 16th century.

Lent by the Countess Somers.

487.

LARGE CARPET OF CRIMSON VELVET, embroidered in gold couchings of double-headed eagles, and ornaments, with border of the same kind of work. Spanish. 16th century. *Lent by Mons. Spitzer.*

488.

CLOTH OF CRIMSON VELVET, with ornaments, embroidered with gold couchings and in coloured silks, in long stitch with twisted cord; border of the same work. Venetian. 16th century. *Lent by Mons. Spitzer.*

489.

BLUE VELVET COVERLET, with gold lace fringe, embroidered in long stitch with coloured silks and scrolls in gold couchings. This coverlid was used on a bed of Charles I. Italian. 16th century.

Lent by Mrs. J. H. Vivian.

490.

VELVET TABLE COVER, embroidered in silver. Genoese. 16th century. *Lent by Mr. Stannard Warne.*

491.

TWO GREEN FIGURED VELVET SADDLE CLOTHS, richly embroidered in silver, with the Earl of Lindsey's monogram and coronet. Scotch. 16th century. *Lent by the Baroness Willoughby de Eresby.*

XVII. CENTURY.

492.

EMBROIDERED TABLE COVER, blue velvet ground, with scrolls in gold couchings, and coloured silks, and silk fringe. Italian. 17th century. *Lent by Mrs. Bischoffsheim.*

XVIII. CENTURY.

493.

LARGE PIECE OF EMBROIDERY, done in coloured silks and gold threads, on velvet, in a black frame, glazed. This specimen is remarkable for its fine design and harmonious arrangement of colours. Circassian. Said to be of the 18th century. *Lent by Mrs. Alfred Morrison.*

CLASS XIV.

EMBROIDERIES ON SILK GROUND IN SILK, GOLD, AND SILVER THREAD, CHENILLE, &c.

XVI. CENTURY.

500.

PINK SILK SCARF, embroidered on both sides, with armour and arms, trophies, and floriated initials, edged with gold lace. Genoese. 18th century.

Lent by Mr. J. Aked.

501.

EMBROIDERED COVERLET OR TABLE COVER of silk, worked in floss silk, with birds and flowers. Italian. Late 16th century.

Lent by Lady Drake.

502.

COVERLET of crimson silk, quilted with gold thread. The border is green with gold lama ornament. English. 16th century.

Lent by the Marchioness of Salisbury.

503.

SCREEN of white silk, with gold embroidery representing birds and flowers. Spanish. 16th century.

Lent by the Marchioness of Salisbury.

504.

MULBERRY-COLOURED VELVET ALTAR CLOTH, with borders of silk embroidered in chenille. Italian? 16th century.

Lent by the Churchwardens of Sleaford (Lincolnshire).

505.

TWO BANDS OF TAFFETAS, embroidered in gold and silk, with figures of the Virtues. Italian. 16th century.

Lent by Mons. Spitzer.

506.

EMBROIDERY in gold and coloured silks, on silk, of a saint holding a motto in her hand. Italian. 16th century. *Lent by Mons. Spitzer.*

XVII. CENTURY.

507.

CURTAIN OF WHITE SILK, embroidered in a bold floreated design, with floss silk and gold thread. French. 17th century. *Lent by Mr. J. Aked.*

508.

PIECE OF ANCIENT EMBROIDERY, worked in coloured silks on white Chinese silk ground, about six feet square. Central subject, Adam and Eve standing under the forbidden tree; the Serpent tempting Eve. At the four corners: 1. Abraham preparing to sacrifice Isaac; 2. Jacob wrestling with the Angel; 3. The meeting of Esau and Jacob; 4. The spies returning from Canaan, bearing grapes. English. 17th century. *Lent by Mrs. Brodie.*

509.

FOUR PIECES OF BED FURNITURE, from the bed in which George, Lord Orford, was christened; embroidered in floss silk and gold. Venetian. 17th century. *Lent by the Marquis of Cholmondeley.*

510.

GREEN SILK COVERLET, with brown and white silk embroidery. English. 17th century. *Lent by the Countess Delawarr.*

511.

LARGE AMBER SILK CUSHION, with blue silk embroidery. French. 17th century. *Lent by the Countess Delawarr.*

512.

YELLOW SILK COVERLET, worked in scrolls; flowers in long stitch and birds, &c., in floss silk layings. Venetian. 17th century.
Lent by Lady Drake.

513.

COVER, lined with white silk, embroidered with coloured silks and gold. Italian. 17th century. *Lent by the Marchioness of Drogheda.*

514.

ALTAR CLOTH of white damask, with birds, flowers, &c., worked in long stitch. Spanish. 17th century. *Lent by Mrs. Charles Hambro.*

515.

PIECE OF EMBROIDERY, the fragment of a curtain. Yellow silk woven ground with fruits, flowers, &c., worked with coloured silks in long stitch and silver thread. Venetian. 17th century.
Lent by Mr. Frederick Leighton, R.A.

516.

PETTICOAT of yellow silk brocade, embroidered with coloured chenilles. French. 17th century.

Lent by Mr. Augustus Savile Lumley.

517.

TABLE CLOTH of green silk, with gold passing embroidery. Italian. 17th century. *Lent by Mr. Val Prinsep.*

518.

HANGING for a semicircular mantelpiece. Blue and white silk damask, with embroidery in coloured silks and silver lace. French. End of the 17th century.

Lent by Mons. le Comte Philippe de Saint Albin.

519.

PIECE OF A WALL HANGING, in white "taffetas," with tambour embroidery in various silks and chenille, representing blue flowers and ribands. French. 17th century.

Lent by Mons. le Comte Philippe de Saint Albin.

520.

PIECE OF BLUE SILK, embroidered with flowers in coloured silks "au passé." Venetian. 17th century.

Lent by Mons. le Comte Philippe de Saint Albin.

521.

PIECE OF NEEDLEWORK (Valance or Apron) of white satin; the embroidery is done with coloured silk, silver and gold thread, and depicts flowers, &c. Italian. 17th century.

Lent by Mrs. George Smith.

522.

CLOTH OF BLUE SILK; flowers and ornaments embroidered in chain stitch, with coloured silks. The border is of the same work. In the centre a royal crown over two birds. Spanish. 17th century.

Lent by Mons. Spitzer.

XVIII. CENTURY.

523.

PIECE OF TAMBOUR STITCH WORK, done in silk, gold and silver thread; of elaborate design. Numerous shades of coloured silk are employed, and the entire embroidery is of a fine texture and excellent workmanship. Indian. 18th century. *Lent by Mr. J. Aked.*

524.

APRON of white silk, embroidered in satin stitch, with fine and coarse cord sewn. English. Early 18th century.

Lent by Mrs. B. Baker.

525.

SILK APRON, embroidered with passing and coloured silks in satin and long stitches. English. 18th century. *Lent by Mrs. B. Baker.*

526.

QUILT of white silk damask, embroidered in satin and button-hole stitches with coloured silks, surrounded by a crimson velvet border. English. 18th century. *Lent by the Countess Beauchamp.*

526A.

THE END OF A PANEL in silk, embroidered with coloured silks in chain and long stitch and chenille upon silver lama. French. 18th century. *Lent by the Countess of Carnarvon.*

527.

PIECE OF NEEDLEWORK of white silk, worked with red, green, and purple silk, and gold lace. 18th century.

Lent by Hon. George Fortescue.

527A.

WHITE SILK WORK, similar to 527. English. 18th century.

Lent by Mrs. Chafyn Grove.

528.

PIECE OF NEEDLEWORK, on white silk, in coloured silks, forming groups of flowers and insects. French. 18th century.

Lent by Mons. Haussoullier.

529.

PORTION OF A VIOLET SILK WAISTCOAT, embroidered with coloured silk. English. 18th century. *Lent by Lady Holland.*

530.

PORTION OF A WAISTCOAT, embroidered in satin stitch with coloured silk, slightly stained. English. 18th century. *Lent by Lady Holland.*

531.

PORTION OF A WAISTCOAT, embroidered with coloured silk, slightly stained. English. 18th century. *Lent by Lady Holland.*

532.

WAISTCOAT, embroidered with coloured silk. French. 18th century. *Lent by Lady Holland.*

533.

SILK COAT, embroidered with flowers in coloured silks. French. 18th century. *Lent by Lady Holland.*

534.

PIECE OF EMBROIDERY, red silk on green ground, representing armorial bearings. This work, which is of a bold character, is executed in padded embroidery stitch, and in floss silk layings ornamented with sewings of gimp. Probably German. 18th century.

Lent by Mr. John C. Jackson.

535.

EMBROIDERY in satin stitch of FLOWERS on white silk. This is an ornament for the head, resembling the head coverings worn by Algerine women. French. 18th century.

Lent by Mr. Frederick Leighton, R.A.

536.

YELLOW SILK PETTICOAT, embroidered with coloured silk and wool, and quilted. Venetian. 18th century.

Lent by Mr. Augustus Savile Lumley.

537.

PETTICOAT of yellow silk, embroidered with coloured silks. Venetian. 18th century. *Lent by Mr. Augustus Savile Lumley.*

538.

EMBROIDERIES of the time of Queen Anne or George I. Three silk aprons worked with coloured silks, gold thread, and spangles. English. 18th century. *Lent by Miss Martineau.*

539.

PAIR OF GREEN SILK CURTAINS, worked in silk and chenille. French. 18th century. *Lent by Baroness Mayer de Rothschild.*

540.

PIECE OF A COAT, green and purple shot brocade. Flowers embroidered in coloured silks. Louis XVI. French. 18th century.
Lent by Mons. Recappé.

541.

COVER, blue silk embroidered with coloured silk, showing birds and flowers. The floss silk is worked "au passé." The border is of earlier date than the other work. Venetian. 18th century.
Lent by Mrs. George Smith.

542.

EMBROIDERED APRON. Gold passing is plenteously used in the flowers, leaves, &c.; it is also netted and inserted. The other work is in satin stitch. Spanish. 18th century.
Lent by Mr. Stannard Warne.

543.

PIECE OF NEEDLEWORK, embroidered with coloured silks. Old Chinese. *Lent by Mrs. Howes.*

544.

SILK, embroidered with blue and gold flowers, in tambour stitch. Bought at Tripoli. *Lent by Capt. Langford, R.N.*

CLASS XV.

On Satin.

XV. CENTURY.

555.

DIVAN Seat Cover of yellow satin with blue, red, green, and white floral ornaments in floss silk very closely laid; a variety of effect is obtained by arrangements of sewing stitches. The embroideries are outlined with silken cord. Purchased at Rhodes. Persian? 15th century.
Lent by Mr. Frederick Leighton, R.A.

556.

Blue Satin Strip, with gold embroidery, representing heraldic dragons. German. 15th century. *Lent by Mons. Spitzer.*

XVI. CENTURY.

557.

PIECE of Shaped Satin Tambour Embroidery, of coloured flowers on white ground. Remarkable and broad gimp tufted border, lined with white silk. 5 ft. 4 in. by 4 ft. 9 in. English. 16th century. *Lent by Mr. G. P. Boyce.*

558.

BED COVERLET of blue satin, embroidered in long stitch of birds and flowers in coloured silk ground. Fringed. Lined with red silk. 7 ft. 1 in. by 5 ft. 3 in. Spanish. 16th century.

Lent by Mr. G. P. Boyce.

559.

BED COVER of blue satin, with rich chain stitch embroidery in coloured silk. Fringed and tasselled. Lined with crimson silk, 10 ft. 3 in. by 7 ft. 3 in. Spanish. 16th century.

Lent by Mr. G. P. Boyce.

559A.

WALL DECORATION of yellow satin, embroidered in floss silk layings. Italian. 17th century. *Lent by the Countess of Carnarvon.*

560.

SETTEE CUSHION OF CRIMSON SATIN, with raised embroidery in gold and silk. English. 16th century. *Lent by the Countess Delawarr.*

561.

EMBROIDERY of the period of Henry II. upon pink satin. The work is finely executed with silver twist and passing. French. Date, 1553. *Lent by Mons. Achille Jubinal.*

562.

STRIP of satin and long stitch EMBROIDERY, with fillings up of long stitch and knotted work on a white satin ground. English. 17th century. *Lent by the Marquis of Northampton.*

563.

RED SATIN CUSHION COVER, embroidered in silk and gold couchings. Italian. 16th century. *Lent by Mons. le Comte Philippe de St. Albin.*

564.

RED SATIN CUSHION COVER, embroidered in long stitch with silk and gold couchings. Italian. 16th century.

Lent by Mons. le Comte Philippe de St. Albin.

565.

TWO PIECES for a chair of silk embroidery on satin. Italian. From 1550 to 1600. *Lent by Baroness Mayer de Rothschild.*

566.

PORTIÈRE, embroidered in yellow satin and silver, &c., probably made at Genoa. The tambour stitch is arranged to give an effect of herring-bone stitch. *Lent by Baroness Mayer de Rothschild.*

567.

TWO PIECES OF RED SATIN CUSHION COVERS, with border and embroideries in gold passings and back stitching of silk; the central medallion contains a figure in silk chain stitch; in the corners are coats of arms embroidered in gold twist with ground of silk chain stitch. Italian. 16th century. *Lent by Mons. Spitzer.*

568.

CLOTH OF CRIMSON SATIN, with ornaments embroidered in chain stitch with white silk, and bound with yellow silk, with a border, and centre medallion of the crowned imperial eagle with two heads, of the same work. Spanish. 16th century. *Lent by Mons. Spitzer.*

569.

CLOTH OF RED SATIN, with ornaments embroidered in gold, forming stems to the flowers, which are embroidered in blue and white silk long stitch; in the centre is an heraldic bird (a Pelican) embroidered in a couching of alternated coloured silks and passings. Spanish. 16th century. *Lent by Mons. Spitzer.*

570.

ALTAR FRONTAL of white satin embroidered with ornaments, the outline of which is entirely of gold twist; the fillings-in are of long and short chain stitches in floss silk, other portions are done in gold couchings. Italian. 16th century. *Lent by Mons. Spitzer.*

571.

SIX CHAIR SEATS, embroidered in long stitch with worsted and silk on green satin. Italian. 16th century.

Lent by Mr. Stannard Warne.

572.

CUSHION of red satin, embroidered with coloured silks, over which is sewn small flat gold strips, fringed with gold lace and three tassels. Portions of the work are in thick bullion. English. 16th century.

Lent by the Marchioness of Waterford.

XVII. CENTURY.

573.

TWO VALANCES embroidered with coloured silks on satin, showing the original work on its purple satin ground, and also portions of the work applied to other coloured satins. English. 17th century. *Lent by Her Majesty the Queen.*

574.

LARGE PURPLE SATIN CURTAIN, embroidered with coloured silks, &c. English. 17th century. *Lent by Her Majesty the Queen.*

574A.

WHITE SATIN COVERLET, embroidered in floss silk; the forms outlined with gimp. Two shields contain a monogram under a ducal coronet, and two shields with black fleurs-de-lys. French. Late 17th century. *Lent by H.R.H. the Princess Mary Duchess of Teck.*

575.

PIECE OF SATIN STITCH EMBROIDERY, of birds and flowers in coloured floss silk and gold thread, on white satin ground, 12 ft. 4 in. × 1 ft. 5½ in. Chinese. 17th century. *Lent by Mr. G. P. Boyce.*

576.

TABLE COVER of white satin, embroidered in coloured silks and gold. English. 17th century. *Lent by the Countess Brownlow.*

577.

WHITE SATIN COVERLET, richly embroidered in bold gold couchings, relieved by outlines of red silk representing foliage and a double-headed eagle. Portuguese. 17th century.

Lent by the Countess Brownlow.

578.

WHITE SATIN COVERLET, embroidered with foliage and scrolls in coloured silks and gold. Chinese. 17th century.

Lent by the Countess Brownlow.

579.

TABLE COVER, embroidered in long stitch, coloured floss silk layings, and with gold and silver thread, on yellow silk with a green border. Spanish? 17th century. (Probably Oriental.) *Lent by Lady Holland.*

580.

PIECE OF GREEN SATIN embroidered with coloured silk and wool, and chenille. French. 17th century.

Lent by Mr. Augustus Savile Lumley.

581.

YELLOW SATIN STRIP, richly embroidered in coarse long stitch in floss silk. Italian. Probably 17th century.

Lent by Mrs. Pitney Martin.

582.

CRIMSON SATIN COVER, embroidered with gold brocadings and couchings, bearing the arms of Leon and Castile. Spanish. 17th century. *Lent by Mrs. Alfred Morrison.*

583.

CHALICE VEIL OF RED SATIN, embroidered with ornaments in gold, silver, and silk, and a gold lace fringe. Italian. 17th century.

Lent by Mons. Spitzer.

584.

VALANCE of yellow satin, embroidered with coloured silk and silver passing, from Messina. The silver fringe is remarkable. Sicilian. 17th century. *Lent by the Countess Somers.*

585.

TWO PIECES of embroidery on yellow satin; sofa covers in long stitch, with applications of green velvet at borders. Birds, flowers, fruits, &c. Italian. 17th century.

Lent by Baroness Mayer de Rothschild.

586.

COVERLID OF WHITE SATIN, embroidered in long stitch in coloured silk and chenille. Central subject represents Apollo in his chariot. The border is composed of figures, animals, and flowers; while the seasons are represented at the four corners. French. 17th century.

Lent by Mons. Spitzer.

587.

PORTION OF YELLOW SATIN QUILT, embroidered with coloured floss silks. English imitation of Chinese. 17th century.

Lent by Sir G. Welby-Gregory.

XVIII. CENTURY.

588.

SATIN BED CURTAIN AND VALANCE of the same, embroidered in the early part of the reign of George III. These are beautiful specimens of embroidery, executed by the pupils of an Institution for the Orphan Daughters of Clergymen, which was under the special patronage of Queen Charlotte.

Lent by Her Majesty the Queen.

589.

COVERLET of white satin, embroidered with flowers, birds, butterflies, crosses, in floss silk. Embroideries are in Oriental style, and are applied. English. 18th century. *Lent by Mr. J. Aked.*

590.

WHITE SATIN CHRISTENING ROBE, embroidered with white silk thread and fringe. English. 18th century. *Lent by Mrs. B. Baker.*

591.

JEWISH WOMAN'S DRESS of crimson satin, from Tunis, worked in gold thread. 18th century. *Lent by Madame Blumenthal.*

592.

BELL PULL, satin, with red roses and green leaves, composed of fine plaitings in silk application. The centre, of roses, is done in yellow silk knotting. English. 18th century.

Lent by Lady Margaret Bourke.

593.

PIECE OF WHITE SATIN DRESS, embroidered with red chenilles. English. 18th century. *Lent by the Countess Brownlow.*

594.

WHITE SATIN COVERLET, embroidered in coloured silk and gold. Italian design. Chinese. 18th century.

Lent by the Countess Brownlow.

595.

WHITE SATIN COVERLET, embroidered with coloured silks. Chinese. 18th century. *Lent by the Countess Brownlow.*

596.

WHITE SATIN COVERLET, embroidered in satin stitch, with coloured silk, showing birds and scroll foliage. Chinese. 18th century.

Lent by the Countess Brownlow.

597.

YELLOW SATIN COVERLET, embroidered in satin stitch with coloured silks. Chinese. 18th century. *Lent by the Countess Brownlow.*

598.

PALE BLUE SATIN COVERLET, embroidered in long and satin stitch with coloured silk and spangles. Chinese. 18th century.

Lent by the Countess Brownlow.

599.

WHITE SATIN COVERLET, embroidered in various stitches, long satin, chain, &c., with coloured silks, figures and foliage are represented. Violet and yellow border. Chinese. 18th century.

Lent by the Countess Brownlow.

600.

BLUE SATIN COVERLET, embroidered in satin and long stitch, depicting scrolls, foliage, and birds, in coloured silks. Indian. 18th century.

Lent by the Countess Brownlow.

601.

CRIMSON SATIN COVERLET, embroidered in long and satin stitch, with scrolls and foliage in coloured silks, gold passing, and spangles. Chinese. 18th century. *Lent by the Countess Brownlow.*

601A.

WHITE SATIN CHAIR COVER, with satin stitch embroidery. English. 18th century. *Lent by Mrs. Hettish.*

602.

PORTION OF A WHITE SATIN WAISTCOAT, embroidered with coloured silk. English. 18th century. *Lent by Lady Holland.*

603.

SMALL PIECE OF WHITE SATIN, embroidered with silk, flowers, and feathers. English. 18th century. *Lent by Lady Holland.*

604.

WAISTCOAT, embroidered on white satin with coloured silk. Spanish. 18th century. *Lent by Mrs. Alfred Morrison.*

605.

LARGE CRIMSON BED QUILT, with gold passing in simple couchings. Chinese. 18th century. *Lent by Mrs. Alfred Morrison.*

606.

LARGE YELLOW SATIN BED QUILT, with coloured silk in long, feather, and satin stitch, and gold passing. Chinese. 18th century. *Lent by Mrs. Alfred Morrison.*

607.

WHITE SATIN MUFF, embroidered with coloured silk, wreath of flowers, &c. English. 18th century. *Lent by Mrs. George Smith.*

603.

PIECE OF SILK EMBROIDERY, on satin. Morocco.
Lent by Madame Blumenthal.

603A.

PIECE OF DARK BLUE SATIN, embroidered in satin stitch with coloured silks. Oriental. *Lent by Mons. J. Boas Berg.*

609.

LARGE LILAC SATIN COVERLET, flowers worked in long and satin stitches of silk and gold passing. Probably Chinese.
Lent by Lord De L'Isle and Dudley.

610.

CRIMSON SATIN QUILT, with floss silk layings and long stitch work; gold passings and cords for outlines of ornaments. The coats of the men are cleverly ornamented by passing and silk sewn over the floss layings. Chinese. Has been in the possession of the Elsted family for more than a hundred years. *Lent by Mr. W. P. Elsted.*

611.

PIECE OF GREEN SATIN, embroidered in gold couchings and gold. Square, used probably for enveloping presents or clothes. Constantinople. *Lent by Mrs. MacCallum.*

612.

A SATIN QUILT, with satin *appliqué* work, outlined by cord. Spanish. 18th century. *Lent by Baroness Mayer de Rothschild.*

613.

TWO PIECES OF CRIMSON SATIN with medallions of flowers, surrounded by a frame which is encircled by a garland of flowers tied with a ribbon; the whole embroidered in long stitches of coloured silks. French. Period of Louis XVI. *Lent by Mons. Spitzer.*

614.

Two Pieces, back and seat of chair, tambour work, on green satin; flowers embroidered in coloured silks. French. Period of Louis XV.

Lent by Mons. Spitzer.

615.

White Satin Quilt, richly embroidered in colours, with Oriental birds and flowers; gold fringe and silk. Chinese.

Lent by the Baroness Willoughby de Eresby.

616.

Green Satin Quilt, with silk embroidery. Old Chinese.

Lent by Mr. Ferdinand Hanbury Williams.

617.

Four Pieces of Yellow Satin chenille embroidery. Portuguese. 1780.

Lent by the Lady William Russell.

CLASS XVI.

QUILTED WORK.

XVI. CENTURY.

618.

CHILD'S COT QUILT, of quilted white linen ground, with flowers, &c., in red, green, and yellow silk tambour work. 6 ft. 1 in. × 3 ft. 4 in. English. 16th century.

Lent by Mr. G. P. Boyce.

619.

PORTIÈRE OR COVERLID, quilted in yellow silk, upon a linen ground; the figures and representations of a hunting party, a concert, and a fleet are skilfully worked in small back stitches of red silk. Arms of Arragon and Leon are arrayed in the centre. Spanish. Late 16th century. *Lent by Mr. Montague Guest, M.P.*

619A.

QUILT of work similar to No. 619. Representing Indian officers, female figures, temples, elephants, &c. The siege of Goa is portrayed in the centre. The Portuguese fleet is firing into native boats, out of which some of the crews have been turned into the sea, and may be seen struggling to the shore. Knights in armour and cavaliers are worked on border. Indo-Portuguese. Late 16th century.

Lent by Mr. A. J. B. Beresford Hope, M.P.

No. 619. A PORTION OF A PORTIÈRE OR COVERLID.

Lent by Mr. Montagu Guest, M.P.

XVII. CENTURY.

620.

QUILTED Coverlet. Birds and baskets of flowers worked in gold and silver passing couched and silk embroidery in long and satin stitches. Sicilian. 17th century.

Lent by Mr. J. Aked.

621.

Coverlet of white linen, embroidered with coloured silks, supposed to have belonged to Elizabeth, Viscountess Folkestone, second wife of the first Viscount Folkestone. English. Probably 17th century.

Lent by Mrs. Bouverie-Pusey.

622.

White Linen Table or Bed Cover, quilted with silk in a geometric pattern, upon which, in the centre and corners, are worked flowers and figures, in imitation of Chinese work, in chain and long stitches of coloured silks. Knotted fringe, 6 ft. 5 in. by 5 ft. 8 in. English. 17th century. *Lent by Mr. G. P. Boyce.*

623.

Bed Coverlet of White Linen, quilted and embroidered in yellow silk embroidery stitch and sewing. Lined with white linen. 7 ft. 6 in. by 6 ft. 6 in. Sicilian? 17th century.

Lent by Mr. G. P. Boyce.

624.

Piece of Quilted White Linen, 3 ft. 6 in. by 3 ft. 2 in., embroidered in embroidery stitch, with yellow silk. Sicilian. 17th century. *Lent by Mr. G. P. Boyce.*

625.

LINEN QUILT, embroidered with yellow silk, lined with white silk. FOUR PILLOWS of similar work. Embroidered by three sisters, more than 150 years ago. English. 17th century.

Lent by the Honourable Mrs. Brand.

626.

QUILTED PILLOW CASE, embroidered with coloured silks and monograms. English. 17th century.

Lent by the Countess Brownlow.

627.

QUILTED TOILET COVER, embroidered in chain stitch with coloured silks. English. 17th century. *Lent by the Countess Brownlow.*

628.

QUILTED LINEN COVERLET, embroidered in satin and long stitch, with birds, &c., in coloured silks. English. 17th century.

Lent by the Countess Brownlow.

629.

FURNITURE FOR A BABY'S BED, consisting of quilt, mattress, and three pillows, all of white linen quilted, richly embroidered with sewing in various diapers and patterns, knotting in thick yellow silk. Worked for Frances Lady Blount. English. 17th century.

Lent by the Countess of Caledon.

630.

QUILTED LINEN CURTAIN, embroidered with coloured silk flowers, worked by the Ladies Leslie, whose initials are to be found in the centre of some of the flowers. Similar to 628. English. 17th century.

Lent by Lady Elizabeth Leslie Cartwright.

631.

LARGE WHITE LINEN COVERLET, with flowers worked in floss silk layings, in long stitches and gold couchings, with spangles sewn on. Probably Indian. 17th century. *Lent by Lord De L'Isle and Dudley.*

632.

WHITE COVERLET, quilted with yellow silk, embroidered with gold and red silk. Italian or Spanish. 17th century.
Lent by Lord De L'Isle and Dudley.

633.

WHITE QUILTED COUNTERPANE, worked by Anne, daughter of John Whitfield, of Ives Place, Maidenhead, Berkshire, with silk, the produce of her own silk worms. The work shows an adaptation of tent stitch, also examples of chain, long, and herring-bone stitches. Monogram in the centre and corners. English. 17th century.
Lent by Mr. W. P. Elsted.

634.

QUILTED WHITE SATIN DRESS (in two pieces), embroidered in silks. English. 17th century. *Lent by the Marchioness of Exeter.*

635.

QUILTED SATIN COVERLET, in coloured flowers and birds, &c. English. 17th century. *Lent by Mr. Benjamin Fuller.*

636.

QUILTED WHITE BORDER, with ornamental fringe; the embroidery is done with coloured silks and silver and gold wire. Similar in work to 630. Netherlands. 17th century. *Lent by Miss Gape.*

637.

QUILTED WHITE LINEN COVERLET, embroidered with yellow silk, in long and satin stitches. English. 17th century.
Lent by Lady Jane Levitt.

638.

QUILTED WHITE LINEN COVER, embroidered with yellow silk. Date probably 17th century. *Lent by Mrs. Alfred Morrison.*

639.

QUILTED GREEN SILK COVER, with gold embroidery. The floss silk layings are ornamented by varieties of quilting stitches. The gold passing is couched in different modes. The remaining stitches are long stitches. Venetian. 17th century.

Lent by Mrs. Alfred Morrison.

640.

COVERLET, embroidered on linen, quilted with green silk. The embroidery is in coloured silks of birds and flowers, gold lace fringe, monogram in centre. Passing and gold thread are used. The floss silk is laid. English. 17th century.

Lent by the Countess of Shrewsbury.

641.

QUILTED COUNTERPANE bound with yellow silk, closely embroidered with white silk. Similar to 639. English. 17th century.

Lent by Sir G. Welby-Gregory.

642.

QUILTED COUNTERPANE AND TWO LOOSE PILLOW CASES, with gold and coloured silks embroidery. English. 17th century.

Lent by Mrs. Whitmore.

643.

WHITE LINEN QUILTED COVERLET, richly embroidered in chain, satin, and long stitches with coloured silks. English. 17th century.

Lent by the Baroness Willoughby de Eresby.

644.

QUILTED SATIN COVERLET, with coloured silk embroidery, representing a monogram under ducal coronet in centre of palm wreath fastened by a fleur-de-lys, two cupids on each side, fleurs-de-lys in corners. French? 17th century.

Lent by the Honourable Mrs. J. Stuart Wortley.

645.

COVER of white quilted ground, embroidered in chain stitch and coloured floss silk stitches, showing flowers, &c. Persian.

Lent by Sir M. D. Wyatt.

XVIII. CENTURY.

646.

QUILTED ORANGE SILK COVER, with satin stitch embroidery. Persian. 18th century. *Lent by Mrs. Alfred Morrison.*

647.

QUILTED YELLOW SATIN COVER, with coloured silk satin and chain stitch embroidery. Persian. 18th century.

Lent by Mrs. Alfred Morrison.

648.

QUILTED COVERLET, embroidered in chain stitch on linen with coloured silk, with crimson silk stripes and fringe. Indo-Portuguese. 18th century. *Lent by the Countess of Shrewsbury.*

CLASS XVII.

Embroideries in White Silk, Thread, and Cotton, upon White Muslin, Linen, and Cotton Grounds.

XV. CENTURY.

650.

WHITE Linen Cloth, with embroidery of silk and thread, representing the tree of Jesse. French. 15th century.

Lent by Mons. Spitzer.

XVI. CENTURY.

651.

PART of Bed Furniture. Cut linen, work of fine design with linen thread embroidery. Italian. 16th century.

Lent by Mrs. MacCallum.

XVII. CENTURY.

652.

LAPPET, embroidered in fine point and piqué stitches in white cotton, with foliage, &c., drawn work. English? 17th century. *Lent by Mrs. Dykes.*

653.

WHITE CAMBRIC APRON, embroidered with white silk. Lace border. English. 17th century? *Lent by Mr. W. R. Sandbach.*

653A.

PAIR OF CUFFS AND COLLAR, in padded thread and cord-work on cambric. French. 17th century. *Lent by M. Achille Jubinal.*

XVIII. CENTURY.

654.

WHITE TWILLED COTTON, piqué work, and open work of point stitch embroidery in fine linen upon the ground. Italian. 18th century. *Lent by Lady Drake.*

655.

PIECE OF NEEDLEWORK. A Gentleman's Ruffle. Embroidered on cotton with fine thread. *Lent by Mrs. Howlett*

656.

APRON, with white lace border, white ground; embroidered in white silk, with initials L. D. English? Date 1713.

Lent by Mrs. Jackson.

657.

RUFFLE, pair of Indian muslin lappets en suite, embroidered in point stitches by Nuns. Portions of the work consist of very delicate cambric *appliqué*. Probably Italian. Date 1760.

Lent by Mrs. Trant.

658.

WHITE LINEN APRON, embroidered with white silk. English. 18th century. *Lent by Mr. John A. Trudgett.*

659.

LARGE VEIL, with fine drawn white needlework. Persian. 18th century. *Lent by Mrs. Alfred Morrison.*

ORIENTAL, UNDATED.

660.

VEIL, white cotton. Embroidery in fine satin stitch and drawn work. Persian. *Lent by Mrs. Alfred Morrison.*

661.

VEIL. Same as 660. Persian. *Lent by Mrs. Alfred Morrison.*

662.

TOWEL, white ground, embroidered with white silk. Persian.

Lent by Sir M. D. Wyatt.

CLASS XVIII.

EMBROIDERY MOUNTED ON FURNITURE.

XVIII. CENTURY.

670.

EMBROIDERED SCREEN, white and green satin, with coloured silk (in frame). French, Louis XV. 18th century. *Lent by Mrs. Bischoffsheim.*

671.

CHAIR, embroidered, one of a suite made by Miss Braham, who worked for Queen Charlotte. English. 18th century.
Lent by Mr. Benjamin Fuller.

672.

EMBROIDERED TABLE. English. 18th century.
Lent by Mr. Montague Guest, M.P.

673.

LARGE SCREEN, of fine Italian design, embroidered with coloured wools. Tapestry work. Italian. *Lent by Lady Holland.*

674.

TWO CARVED AND GILT CHAIRS; covers of seats and backs appliqué on yellow satin. Italian. *Lent by the Marquis of Westminster, K.G.*

CLASS XIX.

PICTURES (IN FINE EMBROIDERY).

CHIEFLY SPECIMENS OF "OPUS PLUMARIUM."

XVI. CENTURY.

680.

THE LORD'S SUPPER, embroidered in silk, gold, and silver. Italian. End of 16th century.

Lent by Mons. Spitzer.

681.

THE NATIVITY, embroidered in silk and gold, with arabesques forming a frame embroidered in gold and silk. Italian. 16th century.

Lent by Mons. Spitzer.

682.

EMBROIDERY in gold thread sewn with coloured silks. The faces, &c., of opus plumarium or feather stitch, representing St. Peter kneeling at the feet of Christ receiving the keys. Italian. End of 16th century. *Lent by Mons. Spitzer.*

683.

A SAINT (? IGNATIUS LOYOLA), embroidered in silk and framed in ornamental embroidery of gold and silver silk. Spanish. 16th century.

Lent by Mons. Spitzer.

XVII. CENTURY.

684.

REPOSE OF THE HOLY FAMILY, embroidered in silk. Italian. 17th century. *Lent by Mons. Spitzer.*

685.

THE ETERNAL FATHER, embroidered in silk, gold, and silver. Italian. 17th century. *Lent by Mons. Spitzer.*

686.

ST. ANTHONY OF PADUA, embroidered in silk, gold, and silver. Italian. 17th century. *Lent by Mons. Spitzer.*

687.

THE VISITATION, embroidered in silk. Italian. 17th century. *Lent by Mons. Spitzer.*

688.

CHRIST IN THE GARDEN OF GETHSEMANE, embroidered in silk and gold. Italian. 17th century. *Lent by Mons. Spitzer.*

689.

EMBROIDERY IN SILK, representing St. Bruno in the centre of a landscape. Italian. 17th century. *Lent by Mons. Spitzer.*

XVIII. CENTURY.

690.

SILK EMBROIDERY, representing St. Teresa with a crucifix in her hand, in a frame of gold and silver embroidery. Spanish? 18th century. *Lent by Mons. Spitzer.*

691.

EMBROIDERY IN SILK AND GOLD, representing Apollo and the Muses. Italian. 18th century. *Lent by Mons. Spitzer.*

DRAWINGS.

700.

FRAME containing five drawings; needlework and beadwork of the 10th, 11th, and 12th centuries, preserved in the Treasury of the Cathedral at Halberstadt, North Germany. *Lent by Mr. T. H. Watson, M.R.I.B.A.*

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